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DESIGNS
FROM

14834

Orissan Temples



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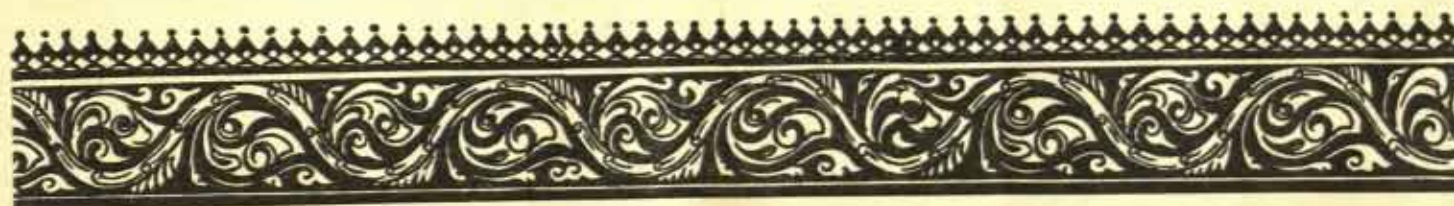
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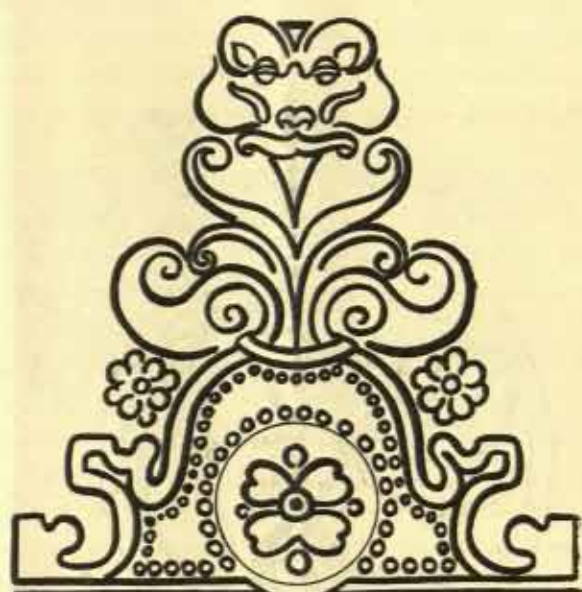


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Kim Christen:

Indian Art in our Lives

WHILE the main purpose of this volume of photographs must be to stand as one record of India's anonymous craftsmen as a tribute to them, it is also hoped that it will serve a more apparently practical end in our own times.

Throughout the world to-day there is an awakening to the necessity of art in our everyday lives. To further such an awakening, organizations exist in most countries of the world, as here in India. Their aims and ideals are proclaimed and trumpeted so that 'art in our lives' seems a new idea and a splendid one. It is neither. It is not new, for here in India, as elsewhere, there is to be found ample evidence in things past to prove that art and life were, until quite recent times, intimate and indivisible. And the idea is surely more sad than splendid, for its very existence proves a regrettable lapse, the consequences of which surround and stifle us now.

Primitive and Past Art.

Included in our awakening to the necessity of art has been a realization of its intimate and integral part in the lives of primitive people, those whom we, in the smoky pride of our industrial cities, have named 'backward'. A number of studies and richly illustrated volumes are available now to cast doubt upon and call to question our claims to superiority. The lives of primitive people lack our many chromium comforts, yet are apparently rich, meaningful, and infused with beauty. Beside them, the

average life of a man of our cities is to-day ugly and unreal, and most unreal when it is most 'successful', moneyed and respectable. It is from the ranks of such men that there come the 'art collectors' in this country, whose passion for artistic possession, for collected evidence of culture, makes second-hand shops of their homes, where exquisite Moghul miniatures are flanked by chocolate box nudes, and rare Tibetan bronzes are closeted with pretty marble nymphs.

A savage would be incapable of such appreciation. He simply carves a stool or fashions a pot to serve its purpose, and decorates it then out of that impulse to adorn which he shares with the natural world. He knows no 'art'. And so he does not know the possibility of a divorce of beauty and use. The art of primitive peoples derives deeply from out of themselves, it is an expression of feelings that are common to all members of a tribe, but which is revealed by one member who happens to be more technically capable than most. Even so he is not set apart as an 'artist'. His activity only is important and he matters as an individual only, in so far as he faithfully provides a channel for the original inspiration. He works not for himself alone but with a purpose and a meaning that is recognized by the tribe as practical in the widest meaning of the word.

Such an attitude to creative activity traditionally existed in India. The craftsman, whether engaged upon a chair or, as in these

pages, upon a temple side, worked as an initiated *yogin*, only returning to his own self when the task was done. Utility and meaning are both expressed in the one Sanskrit word, *artha*. Such a view of art does little service to the ego of the artist, but only to his activity, and to that at most, as an extension of ordinary life, not as an exception to it.

As we can turn to to-day's primitive for examples of that unity of life and art we seek, so also we may return to the past for a similar finding. The four-thousand-year-old cities of Mohenjo-daro and Harappa are full of evidence. There in the ruins of the Indus Valley all our present-day conflicts are resolved. What we now make such a shout about, there seems to have been too common to need comment. We proudly exhibit our examples of good design; in Harappa, they simply cooked their dinner in them. If in Mohenjo-daro they did not hold Art and Craft Exhibitions, it was perhaps because useful beauty was quite commonplace in the home of the lowliest camel driver as of the local king and therefore not so rare that it should be exhibited.

But if good design is nothing new, our approach to it now must be newly made. The past can instruct and inspire us, but the study of it should not end in imitation. Design is a true reflection of the times, the outward sign of an inward attitude to life and we cannot design as they once did unless we lived in the same way. That we have cars now and cinemas, atom bombs and UNO, that we drink coffee, have read Freud and now will write 1950 on the top right-hand corner of our letters, all are exact and excellent reasons why in the matter of design we cannot simply do as they so ably did in Mohenjo-daro.

This should be obvious but it needs insisting here in India where ancient glories are so much in evidence, and where praise for things past inclines us to forget the particular demands of the present.

Looking over our shoulders in this way is a chastening and instructive experience; but

no solution lies simply in looking over one's shoulder. We cannot return to the primitive state of mind, nor to a past time, although the righting of our confusion must depend upon a clear knowledge of its past causes.

The Divorce of Art and Life.

What has brought about the divorce of art from our own everyday lives?

The easiest answer is industrialization. When the craftsman fashioned and coloured a pot or wove a cotton cover for a bed, he was both artist and manufacturer. He both designed and made; and a unity and integrity of workmanship resulted.

With the advent of the machine that unity was shattered. The art and industry that were one in the village craftsmen were severed by the machine. Now making only mattered. The manufacturer, moved to wonder only by the magical capacity of the machine and inspired only by the promise of quick and easy profits, now took over the craftsman's painstaking task and himself became the provider for the peoples' wants. He now provided the essential chairs, cloths and cooking pots. But with a difference, for whereas the craftsman cared for each chair he made, each yard of cloth, each cooking pot, the industrialist cared only for *more* chairs, *more* cloths, *more* cooking pots, since they all added up to more money for himself.

And in time 'beauty' also became the concern of the manufacturer. Beauty was found to be profitable too. (It has been said that the only æsthetic concern of many industrialists is 'a beautiful sales curve shooting upwards'.) Beauty was for the manufacturer a matter of money as everything else. And so in the factory 'beauty' was also to be 'made'. To the stark outlines of machine-made products now 'beauty' was added; the attempt was made to disguise the machine's apparent inhumanity to man by dressing up those monsters to which it gave birth, adding to a stark metal outline 'artistic details' that might suggest some part played by the human hand and heart. Artistry

was now applied as a finishing touch; it was added as icing to a cake or the silver decorative paper to an Indian sweetmeat. From out of such mean motives, only horrors could come. Even machines were made with iron frills and furbelows, all in the name of beauty. Ornament moreover was often enough employed at the expense of efficiency. Design became an instrument of deceit.

Industrialization moreover brought smoke chimneys, slums and blackened cities, appalling disparities of rich and poor. The artist fled in horror to ivory apartments. Thereafter, if the ordinary man—the machine-minder—ever met with art, it was probably only in the cold spacious corridors of a museum that were in strange contrasts to his own home. Art could have no place in his life—it was a museum piece, or at most a plaything for the idle, purchasable only by the rich.

While some persons made considerable protests against the machine, calling for its elimination and a return to the methods of hand production, others agreed that something must be done, but first saw it necessary to admit that the machine was among them, that it was a part of their lives and there could be no going back. Such persons accepting the machine yet sought to give it new direction; they called for honesty and fostered a reaction against all that was not native to the machine. They opposed all ornamentation, and 'applied artistry' and 'fitness for purpose' became their later slogan. Out of this new honesty came a new kind of beauty, the stark useful outlines often proved strangely but truly satisfying. It was found that some things designed in strict accordance with functional considerations, such as boats, aeroplanes and bridges, showed a new sort of formal beauty.

As happens however, this procedure of stripping to essentials was carried to extremes; it became a habit, and was applied unthinkingly to all things. So the 'streamlining' that made an aeroplane not only fly well, but also 'look well', was carried out on everything from

fountain pens to furniture, as though we always worked in wind tunnels, and in our own homes were forever facing a stiff breeze. All things took on the one shape whatever their particular purposes. And all ornament was eliminated.

Europe now knows a reaction from this attitude. A war has helped to bring it about. The drab uniformity of colour and the serenity of utility goods has resulted in a wish for colour and ornamentation again. Patterns have reappeared on English plates and wall papers.

What of India?

So it has happened in Europe. What of India? It is all understandable that some persons here, stressing simplicity and essential values, should still fight shy of industrialization. They have been witness to the mess of industrial cities, the disrupted lives of their citizens, the false view of progress as but the means to go faster in more cushioned comfort; they have seen the disproportionate ease of the machine-owners together with the degradation of the machine-minders. Understandably, some persons in India also have protested against such things and called for a revival of old methods in the expectation of reviving too the traditional virtues that once accompanied those methods.

But it is not so simple a matter. We cannot now turn back. The machine is now an integral part of our lives; among us as much as the spinning wheel ever was. But the machine is only a tool, just as the spinning wheel. The machine has no autonomous power for good or evil, so that in blaming the machine we can be only bad workmen blaming our tools. It is the man who directs the machine that determines its effect upon our lives; and, let it be said, there are also craftsmen to be found capable of cunning, so that a manufacturer who, with reasonable profit, makes well-designed and much-needed teapots is surely to be preferred to the man who consciously carves ivory atrocities for the 'artless' tourist.

We cannot oust the machine from India. We can, however, learn its proper direction and its right place in our lives, so making it an addition to our lives, not in terms of more cars and chromium comforts, but in true enrichment; that satisfaction which can come from homes, streets and surroundings that are efficient in working and noble in appearance.

Industrialization has come late to India. We may be fortunate in that, if only because we may now have benefit by the experiments and errors committed in Europe without having to pay the price of them. But there is the accompanying danger that we shall accept the conclusions without having them tempered by the knowledge and experience that have led to those conclusions.

The Dangers of Ornamentation.

It is possible that we in India who have not known that phase whose slogan was 'fitness for purpose' may accept the present policy of ornamentation without the useful reservations gained from the earlier period.

The danger of this in India is very real. We are so easily inclined to excess of ornament. And this brief history has been given as a background to ensure the proper use of this book and to emphasize the dangers attendant upon its misuse. It has been said that this book is intended to provide a practical and contemporary end; it is intended to provide the Indian artist, craftsman and manufacturer with designs and decorative motifs, but it is offered with a word of caution.

Character is in some measure climatic, and the exuberance of the natural growth here has correspondence in our art. Temples testifying to this exuberance are everywhere to be found. With a hale and happy will the old Hindu carved upon wood and stone the overspill of the Creative Spirit as he saw it. All the many manifestations of life are spray from the one fountain and nothing may be denied; so, upon a small wall, many-armed Gods and Goddesses in lust and in laughter, shamelessly embrace or in fine anger

dance upon a demon shape; birds and beasts and fruits and flowers, fly, prowl, hang swollen or grow tall, each according to its kind, and all as if to insist that life is not in the sufficient and necessary measure of things, but in the excess and the overflow. If the poet was right to say that 'Exuberance is beauty', here is beauty indeed. And yet it all does not seem 'applied' but appears rather to have welled from within the architectural structure, to have flowed from a living centre into these countless shapes. Moreover, these many forms do not detract from the main form of the building; they are integral to it. But much of Indian art and craft to-day, without that richness of the original impulse, still seems to attempt the old semblance of things by *adding* those decorative motifs that once were an organic outgrowth.

The unhappy result can be seen in the shops of any large Indian city. This volume can only be concerned with decorative designs, not with the form or function of the article to be decorated. But these are not to be dissociated. Design in modern India is often employed as an excuse for inefficiency; the capable carving of a pleasing pattern upon a box has apparently been asked to serve as a sufficient excuse for bad hinges. Ornament in no way excuses inefficiency, but when related to the form and proper working of the product, it may have a part to play, since giving pleasure is also one of a product's essential functions.

Application of these Motifs.

The employment of these designs therefore calls for a certain care. The taking of designs and their unconsidered application can lead to travesties of taste. It must be remembered that these designs are in stone, some are deeply cut and have perspective and contour as well as outline and tracery. Their application to other surfaces and other materials must therefore be considered in relation to the particular end to which they are to be adapted. Decoration must not destroy form, but allow and even emphasize it. As a simple example it can be pointed out that some geometric patterns can only be

applied to a pot with considerable care. A geometric pattern that is made up of straight lines on a flat surface could easily seem to destroy the form of the pot, the outline of which is a thing of space and more than the two dimensions of the applied decoration. Any decoration upon a pot must therefore be such as to emphasize the shape of the pot. Each design and its application is a particular problem requiring particular consideration. It will be realized that a textile surface may hold the same design as that put upon a pot or a piece of furniture but its character must differ in each case. Similarly, a hanging textile for a curtain will not necessarily be able to bear the same design as that applied to a draped textile which is to serve as cover for the rounded human form.

This volume would be a disservice to the cause of modern Indian design if it merely released a wealth of decorative motifs that would be endlessly and thoughtlessly repeated on sari borders, flower vases, jewellery or even in sweetmeat moulds.

But with such cautions and considerations in mind, the imaginative artist can make much of the motifs to be found upon the temples of this land. It would be sad if such an artist were only capable of copying; but the designs could well serve as starting points for the artist's own conceptions.

There are designs here that may equally be made to grace a glass bowl, a book cover or a golden neck-piece; but in each instance a particular adaptation is necessary.

In the case of many motifs, line tracings have been made from these temple walls. These tracings may serve in some measure to simplify the search for design but they do not by any means exhaust that search, and it must be remembered, such tracings are only two dimensionally true. The photographs themselves are the proper source of reference.

Photography has been chosen as a medium of recording these designs for the obvious reason

of authenticity and also, because a photograph with its light and shade may well prove more suggestive and therefore more truly inspirational than copies in line drawings.

The Search for Indian Designs.

Apart from the examples of Indian craft, which more and more now become museum pieces, there still survive in considerable splendour even to-day throughout India, temples where a worship of life was once the natural link between art and the lives of the people.

If we in India are especially fortunate in our possession of past evidences of design in daily life, we are, it seems, at this most eventful stage of our history inclined to disregard all that rich past, to turn our backs upon this long tradition of indigenous design in our wish to take part in the world of to-day.

It is not suggested here that India should not stand among the modern nations; it is rather suggested, even insisted, that such a stand can best be made upon the firmly established base of our country's art. There is not the need, nor should there be the wish to blindly import and accept foreign examples in the belief that there is design here wanting in wealth to draw upon as a source of inspiration.

In particular, it is pointed out that the present urgent call for industrialization can lead to a confusion of means and ends. We must to some extent obtain the *means* from abroad. We must, that is to say, at this stage import machinery, but the *end* to which that machinery is to be directed is the production of Indian articles, not merely of repeat pattern of an American prototype. Similarly in the markets of the world it is wanted that Indian goods shall be identifiably Indian, possessed of the character of our own country. This is not only an affair of ordinary dignity, it is also an important practical consideration and for sure an æsthetic one.

Surely this last, for only a blind man could deny that we have here in India all the example

and inspiration we could wish for the making of a modern Indian art that will give rich and identifiable character to all the products of our country, hand or machine made, whether in the form of a painting or a cooking pot or a page of fine printing.

It is such considerations that have brought about this present volume of photographs of designs from the temples of Orissa. The temples of Orissa have been chosen here because they provide a particularly rich source of design, because they have not been presented from this viewpoint before, and lastly because they are still in a state of sufficient preservation to allow a recording of their surfaces which are not yet worn away by sand, wind and the rough weathers of time.

It must seem that there is ample justification for the appearance of such a work for reasons of art or archæology alone. But even apart from such historic 'value', it must seem that this collection of photographs can be of immediate and important service to the cause of Indian design. The wealth of decorative motifs gathered here can be imaginatively adapted and employed by modern artists, craftsmen and manufacturers to their own ends, with full inspiration and true profit. The designs are wholly Indian and it is in them and their like that there lies the true end of our search for that good design which, it has been said, must identify Indian goods in the markets of the world, and, moreover, help to brighten the homes and surroundings of our own people here in India.

Deva Prasad Ghose :

The Decorative Impulse

THE desire for ornament is an instinct, which is universal and irresistible. When primitive man began to shape implements and sundry articles to meet his rudimentary needs, he also proceeded to decorate them, even when, from a utilitarian point of view, there was absolutely no need of such decoration. When he dressed his stone flint, or his bone knife, or wove his fabric out of the raw material, they were at once ready to satisfy his purpose fully well ; but he was not satisfied, and gave the flint a fine polish, carved the handle of the knife and embellished the apron with a border. He could not resist his inner impulse to adorn and beautify. He decorated from sheer joy of it and not to serve any ulterior motive.

Early man was an imitator of nature. He minutely copied the animal and vegetable life which surrounded him. Only these two sources inspired him and as realistic delineator of animals, the palæolithic artist is as yet unsurpassed. But when man reached the neolithic age and had the opportunity to come into intimate touch with vegetable phenomena, he gradually grew restless within himself. His developed æsthetic instinct rebelled against the idea of merely copying nature, he wanted to produce something stamped with the indelible impress of his independent being. So he became a creative artist and produced geometrical and abstract designs, which were foreign to nature, followed subsequently by entirely new, complex and fabulous animal

motifs. He certainly drew his inspiration from the animal and the vegetable world, but the concrete forms which resulted from this synthetic appreciation, belonged to a quite different world. In music when two tunes are combined, it does not produce a third note, but a harmony ; and in painting two colours are mixed to result in a completely new one. Motifs novel in design and charming in conception were created by man in this manner and he continued to evolve decorative forms before he could conceive the human form in terms of stone or erect magnificent structures.

That sculpture and architecture have overshadowed the art of decoration in the course of subsequent centuries, does not give any superiority to the former. They are simply different aspects of the one continuous wave of æsthetic impulse, culminating in architecture, which welds all the other forms into a synthetic whole. Indeed, it will not be an exaggeration to say that all the arts are fundamentally decorative.

THE INSTINCT FOR ORNAMENT.

THE instinct for ornament is evidently inherent in man, and it is to be reckoned with in the most primitive savage as well as in the most highly cultured man ; only the degree of refinement and expressiveness varies. This decorative instinct is born, as we have already seen, out of the creative impulse of man, and

the stage or progress of civilization does not effectively interfere with this urge of life. The aborigines of New Zealand and the master builders of Egypt and Greece have responded alike to this. But the mode of manifestation of this particular instinct may vary with age and clime as also with other human instincts. The vehicle for the expression of the decorative instinct does not matter in the long run—it is the beauty of form which is the criteria for all æsthetic purposes.

‘Man endeavoured to create’, observes Yrjo Hirn, ‘a representation of God, a receptacle of the divine spirit, by means of which he may enter into relations with the divinity. Alongside with this endeavour, however, there can be always observed another tendency, which has been of scarcely less importance in the history of art—the effort to flatter and propitiate the divinity. Thus ornamental art which is lavished in the decoration of temples may in most cases be interpreted as homage to the god who is believed to inhabit the temple or to visit it.’*

The Indians of olden times were no exception to the universal rule. They rather responded to this ornamental instinct with more than usual vigour. They were extremely rich and prolific in their production and they have left us exquisite legacies.

Indeed their genius specially revelled in the art of decoration. They frequently forgot themselves and the true sense of propriety, by beautifying unreservedly, with luxurious ornaments of singular charm and graceful variety, the objects most near to their hearts, viz., the images of their gods and goddesses and the temples which enshrined them. They transformed the cold and bare surfaces of the walls into a glowing mass, with carvings of intricate variety and delicate fancy. As the devotee uttered the sacred *mantras*, in tireless repetition to attain the object of his heart’s desire and to acquire religious merit quickly and surely, so the pious artist also tried to please

his god by embellishing almost every inch of available space with rhythmical and conventional formulas. The abiding love of ornament is also echoed in ancient Indian literature specially in the preponderance of *alamkaras*. Owen Jones very aptly remarks, ‘Although ornament is most properly an accessory to architecture, and should never be allowed to usurp the place of proper structural features, or to overload and disguise them, it is in all cases the very soul of an architectural monument; and by ornament alone we can judge truly of the amount of care and mind which have been devoted to the work. All else in building might be the result of rule and compass, but by the ornament of a building can we best discover how far the architect was at the same time an artist.’†

THE ANCIENT ORISSANS.

OF all the Indian peoples, the ancient Orissans are most famous for the magnificent monuments erected and adorned by them. Ferguson was right when he said: ‘It is, perhaps, not an exaggeration to say that if it would take a sum—say a lakh of rupees or pounds to erect such a building as this, Lingaraj temple, Bhuvanesvar, it would take three lakhs to carve it as this one is carved.’‡

The peculiar position and physical features of Orissa have moulded her political and cultural history to a great extent. Hemmed in between the sea and ranges of hills and impenetrable forests, the narrow coastland is frequently intersected by vast rivers. These physical factors have always rendered the country more or less immune from foreign aggression. They have also allowed her sufficient opportunities to evolve a distinctive culture of her own and to promote and preserve a vigorous school of art and architecture. Thus, while nearly all traces of ancient Indian monuments have been wiped out by succeeding waves of foreign invasion from the Indo-Gangetic plain, the magnificent

* *Origins of Art: Encyclopædia of Religion and Ethics*, Vol. I, p. 819.

† Jones—*Grammar of Ornament*, p. 82.

‡ Ferguson, J.—*History of Indian and Eastern Architecture*, London, Vol. II, 1910, p. 101.

temples of Orissa, protected in comparative seclusion, still survive to offer a continuous and unbroken narrative of the development and culmination of north Indian plastic style from the eighth to the thirteenth century A.D.

The spires of Orissan temples are distinguished by a peculiar individuality which differentiates them from the rest of north Indian medieval temples. This distinctive character of the Orissan school of architecture is confirmed

by the reference in a south Indian inscription to a new class of architecture, *viz.*, *Kalinga*, besides the three well-known classes of *Nagara*, *Vesara* and *Dravida*. Happily, the area over which examples of this particular type of architecture are strictly confined, coincides almost exactly with the region of ancient Kalinga in its widest extent, *viz.*, Amarkantak (C. P.) in the west, Vizagapatam (Madras) in the south and Manbhum (Bihar) and Bankura (Bengal) in the north.

Nirmal Kumar Bose :

Orissan Temple Architecture

THE characteristic temple of Orissa consists of two parts; one is the sanctuary and the other is the place from where the pilgrims have a glimpse of the idol. The first is known as the *deul* of the temple or the *vimana* while the second has the name of *jagamohana*.

The *vimana* is almost universally square in plan. Its walls are variegated by ressaunts, technically known as *rathas* or *pagas*. Over the square ground-plan the wall called the *bada*, rises vertically to a certain height. This is followed by a curvilinear tower in the case of a *rekha* temple, and by a pyramid composed of horizontal planes separated by small vertical intervals in the case of a *bhadra* temple. The sanctuary is usually formed by a structure of the *rekha* order, and the *jagamohana* by that of the *bhadra* order.

Orissan temples have undergone a considerable amount of modification in the course of time. The oldest temples were without a *jagamohana*. The average height of the temple was from three to four times the interior length of the sanctuary wall itself. One-sixteenth of that length constituted the module by means of which the architect guided himself in subsequent measurements. These early temples exemplified by a few ruined temples and by the famous Parasuramesvar, all in Bhuvanesvar, were more or less squat and bulky in appearance. The Parasuramesvar or the somewhat similar temples of Gandharadi in Sonpur State and at Ranipur-

Jharial in Patna State have a *jagamohana* with a rectangular ground-plan.

But as soon as the height of the *rekha* was increased from about four times to about five times and over the length of the inner chamber, the flat-roofed rectangular *jagamohana* was given up for one with a square ground-plan. By the eleventh century its height came to be standardized at about 3-3/4 times the length of the chamber within the *jagamohana* itself.

With increase in horizontal and vertical dimensions the *rekha*, its tower, as well as the construction of the interior, all showed marked alterations. The vertical wall which was formerly divided into three *rathas* now came to be divided into five, seven and even nine *rathas*. The vertical divisions of the wall formerly consisted of an initial set of broad mouldings collectively known as *pabhaga*, followed by a *jangha* with niches housing the figures of attendant divinities, this being followed by a narrow *baranda*. Over this rose the curvilinear tower. But as the proportionate height rose from the neighbourhood of four to five and beyond, the vertical wall came to be divided into five parts instead of three, and the character of the mouldings also changed in keeping with the growing upward urge of the temple itself. The vertical line gradually gained in importance at the expense of the horizontal emphasis which was the prevailing note of the earlier period.

The rectangular *jagamohana* associated with the early Parasuramesvar temple had a two-element sloping roof with clerestory windows in between. But when a square took the place of the rectangle and the temple also rose in height, the tower came to be constructed of a stepped pyramid. During the earlier experimental stages, the steps (called *pidas*) were not separated from one another by vertical intervals; but soon that was the recognized practice. Within a few centuries the steps came to be arranged not in one unbroken series, but in two or three groups, separated one from another by a comparatively high vertical wall, each of these groups of steps being known as a *potala*.

During a rather late stage of architectural history, Orissa shows the influence of the south in the matter of its ground-plan. As is well known, the layout of the temples in Tamil-land is of an elaborate nature. Temples are surrounded by a courtyard enclosed by a high wall. This may have another courtyard all

round, enclosed once more by an outermost compound wall. The earliest Orissan temples show nothing of the kind. But later additions to the temples of Puri and Bhuvanesvar as well as the temple of Konarak show clearly the above southern influence derived evidently through the rulers of the land, who were migrants from the southern region.

Besides the *rekha* and the *pida* or *bhadra* temples, there are two more orders in Orissa, but both of them rare and of exotic origin. These are the Dravida and the Gauriya orders.

The Dravida has a rectangular ground-plan, its capital is more or less like a rectangular parallelepiped with the vertical sides replaced by either a convex curve or a line like an open S. There are about half a dozen examples of this type in Orissa, the most well known being the Vaital Deul of Bhuvanesvar. The Gauriya is of Bengali origin, and in Orissa forms only an order of very rare occurrence.

Deva Prasad Ghose :

The History of Orissan Temples

Early Temples.

AMONG the earliest group of Bhuvanesvar temples belonging probably to the closing decades of the seventh century A.D. are the three small shrines now in utter ruins, in close vicinity of the much later Ramesvar temple. Known as the Satrughnesvar, Bharatesvar and Laksmanesvar and each consisting only of a *vimana*, these temples record the initial and crude attempts at the art of decoration by a hand that is unsteady and yet to get perfected. But the Parasuramesvar, built early in the eighth century A.D., shows definite progress, not only in the craftsman's skill and workmanship, but also in the variety of decoration. Besides, by this time an appurtenant structure, the *jagamohana*, has also come to be added on to the *vimana*.

The carvings of the Parasuramesvar include a wide variety of fruits and flowers and birds and animals, depicted either in scenes or integrated into various designs. The Parasuramesvar shares with the Vaital Deul the curious pattern of a floral design trailing from the tail of a bird and with the Muktesvar the motif of vase and flowers. Among its recurring motifs are a human face enclosed within a medallion and an arrangement of arches resembling rather a coat of arms. The representation of human figure on this temple is comparatively scanty, and the ones there are strike as rudimentary and rather short and rotund in build. A marked progress,

however, is noticeable in the carvings of its later *jagamohana*, where groups of male musicians and dancers in a gay and excited mood, carved on its latticed windows on either side of the doorway, make some of the most vigorous pieces of relief sculpture in the whole Orissan art.

Approximately to the same period belong some other temples in Bhuvanesvar, such as the Kotitirthesvar, the Markandeyesvar and the Sisiresvar, some with and others without a *jagamohana*.

The decorative vocabulary of these early temples is extremely rich and varied in the wealth of geometrical and floral ornament, but as yet the undeveloped genius of the artist failed to harmonize the innumerable elements into tune with the architecture as a whole. The older structures reveal that, as regards motifs and arrangement, they were still under the influence of early Indian convention and inspired by Sunga and Gupta traditions. But the beautiful and charming floral designs of the Vaital Deul, boldly conceived and effectively executed, betray the gradual awakening of æsthetic consciousness and a true appreciation of the beauty of form.

Owing to her strategical situation on the map of India, Orissa is the land, *par excellence*, where the north meets the south. Consequently her culture and civilization is the inevitable complex of Aryan and Dravidian elements. It is

not surprising that though Orissan art and architecture was mainly derived from the north and continued to be predominantly northern in character, it should often be influenced by Dravidian tradition.

Built about the ninth century A.D., the *vimana* of the Vaital Deul for example is architecturally exotic in conception. Its gabled tower with a row of *sikharas* reveals unmistakable signs of a southern intrusion. But the structural features of its *jagamohana* and the style and motifs of its sculpture belong still to the early group of Bhuvaneshvar temples. Its medallions enclosing the image of a sun god, floral devices issuing from jars and its vigorous sweeping scrolls are all reminiscent of the Parasuramesvar designs. The fine figure of the Nataraja in the rich pattern on its *bho* projection supplies another link with the early temples.

To the south of the Vaital Deul outside the temple compound stands a graceful *torana* on a platform. It is a recent installation, having been put up just over a century ago, but its ornamentation is excellent, particularly the imaginative representation of the rows of geese with fish in their beaks and the smoothly intertwining serpent bodies on its arch.

The Gauri temple, although comparatively late, is yet another experiment in which certain unusual elements have been superimposed on the indigenous architectural mode. The shape of its dome-like spire, resembling an inverted bowl, is curious and its origin untraced. It has nevertheless many points of contact with the Muktesvar. The dwarfed *vetalas* struggling under the heavy weight of temples, the medallions enclosing a human face, the *vyala* figures, the representations of females with a parrot seated on a post alongside or on the body, and the *nagas* and *naginis*, link it up with the sculpture of the Muktesvar, not only in motifs but also to a large extent in the manner of execution. The *kalasas* on top of its miniature *sikharas* are also akin to a similar feature in the Muktesvar.

Even in the Vaital Deul the earnest endeavour of the Orissan artist to free himself of the trammels of early Indian and Gupta traditions is still perceptible. It is in the succeeding shrines of Muktesvar at Bhuvaneshvar, the Gandharadi temples of Baudh and the Chandrasekharesvar temple at Khiching that the harmonization of the decorative sculpture with the architectural ensemble indicate the gradual evolution of a local Orissa school.

The Muktesvar at the beginning of the tenth century A.D. belongs to the middle phase of architectural activity in Orissa. Except for the rectangular plan of its *jagamohana* it is the earliest example of what may be termed the proper Orissan temple type; a *vimana* with a curvilinear spire and a *jagamohana* with a stepped pyramidal roof. It has, besides, a *torana* at the entrance of the temple with figures of well-poised females reclining on the sides of its arch and an intricate, fascinating arabesque on its upper surface.

Emaciated ascetics with ribbed bodies, engaged in the worship of *lingam*, are seen on the Parasuramesvar, too, but scenic representation of ascetics in various other acts and moods is introduced on the Muktesvar probably for the first time in the medieval Orissan sculpture. The grotesque figures of *vetalas* on the pilasters of its *jagamohana* and on the faces of its *vimana* are true to their traditional description. The figures of *nagas* and *naginis* and other females show many graceful but chaste poses. Journey on pilgrimage is the theme of many a scene on its *vimana*. Among other descriptive representations on it is the hunting scene above the central niche on south, where stag upon stag, with a boar thrown in, is shown in the act of running away from the arrows of a bowman. On the outermost frame around the latticed windows of its *jagamohana* are carved the well-known delightful scenes of monkeys playing all manner of pranks.

The Muktesvar marks clearly an epoch in Orissan art, as it demonstrates, for the first time, the assertion of the native genius in all

its glory and magnificence. Fergusson has described it aptly as 'the gem of Orissan architecture'.* But however richly carved and elegantly designed the ornaments themselves were, they still remained to be united and co-ordinated in a comprehensive decorative scene, which was wonderfully accomplished in the great Lingaraj within fifty years or so of the Muktesvar. For the Lingaraj undoubtedly represents the efflorescence of the Oriya racial genius in all its inspiring dignity and classical grace.

The Lingaraj.

Consisting of all the four chambers required for temple ritual, the Lingaraj is a specimen of the Orissan temple in its final evolution. Its *vimana*, with its tall spire standing out prominently and gracefully for miles around the ancient city of temples, was built some time in the tenth century and its *jagamohana* added not long afterwards. But its other two main structures, the *natamandapa* and the *bhogamandapa*, were built in the thirteenth century. Among the large number of shrines within its compound, of differing periods and various shapes and sizes, is the Bhagavati temple, dedicated to the consort of Siva, which also consists of the same four appurtenances as the main temple, and which, although later, was built in parts possibly in the same order as the main temple.

By this time the statuary art had advanced by strides, and the statuettes on the Lingaraj, life-like and in enchantingly graceful poses, are particularly attractive. So are also its floral designs, intricate traceries and scrollwork, specially those with animal insets. The scenes from the two Hindu epics carved on the *pidas* of its *jagamohana* are remarkable for their detail.

After the Lingaraj there was little addition to the ornamental vocabulary, but the older designs, although somewhat standardized, continued to be executed with excellent skill on subsequent structures. The late eleventh century Brahmesvar shows a superb treatment of older decorative elements. Also, the astonishing

development of the Chaitya window from a simple gable-shaped architectural element into a highly complicated and typically Orissan decorative device, closely resembling the Arabic script, is well illustrated on the *sikhara* of this temple.

The Rajarani, built late in the eleventh century, belongs roughly to the same period as the Jagannath temple at Puri. But while the Puri temple exhibits the degenerative and static aspects of the Orissan temple art, the Rajarani, in spite of a few obscene figures, points to the direction in which the Orissan art flowered with its resuscitation and expansion into other lands. Its elaborate plan and the miniature representations of *vimanas* on its *pagas* have given it a certain kinship with the Khajuraho temples.

To the beginning of the last phase of temple building activity belong the Ananta Vasudeva and many small but attractive temples built close to the Lingaraj. The Ananta Vasudeva derives its importance partly from being one of the few temples with all the four appurtenances, but mainly because it is the only Visnu temple in Bhuvanesvar. Among the other temples of this period, one of the most important is the Yamesvar. The stone used in this temple is not sufficiently resistant, and therefore the agencies of destruction, human and elemental, have left little of its original ornamentation. Nevertheless, the several torsos, heads and legs, detached from other members and all broken, and the various mutilated designs, are all eloquent of a high quality of skill and workmanship. Its carvings of animals and birds, inset either in the circles of scrolls or carved in horizontal rows, are beautifully fascinating and natural. The honeycombed perforations that fill up practically all the empty space on its *jagamohana* lend a pleasing richness to its decoration.

The monuments of the middle and late medieval period are characterized by the predominance of the beautiful and peculiar Orissan scrolls over all other forms of decoration. The wonderful skill and decorative feeling displayed

* History of Indian and Eastern Architecture, Vol. II, 1910, p. 97.

in the execution of the various foliage designs, such as the *phula-lata*, *patra-lata*, *nati-lata* and *vana-lata*, shows that in this department of fine arts, the Orissan sculptor easily excelled his Greek compeer. The appealing beauty and decorative grandeur of the Rajarani are pre-eminently due to the luxuriant grace of these scrolls. The minutely carved walls of the Rajarani with their delicate and intricate details, afforded a pleasing background to the exquisite statuary in high relief, and clearly outlined the flowing curves of the summarily modelled nymphs in alluring poses.

Konarak.

The massive Surya Deul at Konarak in the thirteenth century, however, represents the climax of the Orissan craftsman's search for the beatific vision in the realm of æsthetics and sums up all that is best and the most charming. Conforming to the traditional style of architecture, it consists of all four appurtenances. It was conceived as a celestial chariot of the sun god; the 24 wheels of this chariot carved on the northern and southern sides of the *vimana* and *jagamohana*, with their rich and delicate decorations, and the seven horses, four on the north and three on the south of the flight of steps in front of the *jagamohana*, have evoked the wonder of the world. Human figures in its numerous niches and panels, albeit a number of them erotic, display the moods and emotions most convincingly. Its gods and goddesses in their manifold postures, its *nagini* figures with their entwining serpent bodies, the figures of its musicians over the *jagamohana*, its elephants, horses and lions, all these and many others easily carry the onlooker off with them. It is, as James Ferguson said, 'for its size the most richly ornamental building externally at least in the whole world'.* 'Even those whose judgment is critical and who are difficult to please stand astonished at its sight',† wrote Abul Fazl, the author of the *Ain-i-Akbari*. Indeed, the Konarak temple is the most splendid luminary

in the firmament of Orissan architecture, but is sadly also the last flicker of the architect's lamp, never lighted again to dispel that gloom which soon enveloped this hapless land.

It is clear that the love of form and of drawing was a greater force with the Orissan craftsman than with any other people in India. The six long centuries from the eighth to the thirteenth saw gradually the beginnings of the artist's struggle to express his inner æsthetic realization and decorative instinct in plastic forms, his intense effort to produce something effective and distinctly original, eventually his breaking away from Gupta lead-strings together with the gradual efflorescence of his native genius and ultimate culmination in an extremely virile national art, in perfect harmony with the traditional craft designs of India.

Recent historical research is gradually making it obvious that the activities of this remarkable school of arts were not confined merely within the four corners of Orissa. The influence of this school permeated the arts of the Greater Indian lands, in the wake of the adventurous spirit and maritime enterprise of the ancient Oriyas. We find definite evidence of this influence in Burma, Siam, Champa, Cambodge, Java and other Indonesian islands. The interesting fact, revealed by the Burmese texts, that at one time lower Burma itself was known as Ukkala or Utkala and the modern town of Prome as Sriksheṭṭra (Puri), amply testifies to the establishment of colonial settlements in the land of the Irrawaddy by the people across the bay. It is more than probable that the floral ornaments *kirttimukha* masks, flamboyant *makaras* and the guardian lions, which decorate the innumerable sanctuaries of Burma, are all modelled on medieval Orissan prototypes. There are also convincing proofs to show the existence at one time of intimate relations between Orissa or Kalinga and the Malay peninsula and the adjoining archipelago. Even now, an Indian is usually

* H. G. Quaritch Wales—Culture Change in Greater India, JRAS, 1948, pp. 23-4.

† H. S. Jarrett's Translation, Vol. II, p. 123.

known there as *kling*, a word evidently derived from Kalinga. It will easily explain the surprising affinity of the *kala makara*, the ornament *par excellence* of Indo-Javanese architecture, with the *kirttimukha* and *makara* heads sculptured on the eighth century Bhuvaneshvar temples, even though the *kala makara* in the Central Javanese art developed possibly under Chinese influence.* The wonderful ruins of Champa also still preserve creeper designs and elephant heads, reminiscent of the best products of Orissa.

It is a matter of regret that these splendid decorations of Orissa should still continue to be subject of only archaeological research and discussion without their inherent beauty being adequately appreciated by people at large. In this period of renaissance of our national art and culture, it is high time that we try to recover these designs from apparent neglect and oblivion. They are full of appeal to our national ideas and consciousness, and can easily be drawn upon for our modern embroidery, architectural decoration and industrial arts.

* H. G. Quaritch Wales—Culture Change in Greater India, JRAS, 1948, pp. 23-4.

Yajna Datta Sharma:

Motifs of Orissan Ornamentation

“THE Orissan decoration is of three kinds, (a) constructive, (b) representative, and (c) purely ornamental or decorative,” says Mano Mohan Ganguly in his *Orissa and Her Remains*.¹ Such parts of a temple as the pilaster-like projections (*pagas*), the corniced steps of a pyramidal roof (*pidas*), or pillars with their brackets are examples of constructive decoration according to him; while the representative class is subdivided into (i) natural and (ii) conventional. The flora and fauna that have been faithfully copied from Nature comprise the natural class, but traditional and symbolic representations like the figures of couchant lions upon prostrate elephants (*gajasimhas*) belong to the conventional group. The purely decorative type of ornament “consists of various scrolls, beads, tassels or geometrical patterns.”²

Ganguly's threefold division is obviously borrowed from an identical classification of Egyptian ornament by Owen Jones who has properly emphasized the place taken by pillars in Egyptian architecture.³ There are, however, few pillars proper in Orissan temples, and these too appear mainly in later structures. Neither do they occupy the same position in Orissan architecture as do the pillars in the Egyptian. In fact, the pilasters, corniced

steps and other elements of similar nature, reckoned as pieces of constructive decoration by Ganguly, are some of the main structural members of an Orissan temple. Their pleasing form is no doubt ornamental to the temple, but they arise primarily from the necessity of making the building stable and sound, and therefore, even though important, decoration is in a sense secondary with them.

It would therefore be better perhaps to view the temple ornament from two separate but allied angles, (i) architectural and (ii) sculptural. Examples of constructive decoration cited by Ganguly are mainly architectural members, even though they are lavishly ornamented with sculptures. Architectural ornaments include not only the features known as supports in the terminology of ornaments, but also some of the free ornaments. Pilasters and pillars, as well as the bases, shafts, capitals and brackets comprising them, are all supports. So are also the beautiful pillars flanking the doorways of some temples and the balusters of mullion windows carved with long, trailing serpent bodies or women in fine drapery and elegant poses. Among the free ornaments of this class may be named the jar-shaped finials (*kalasas*) and the gargoyles imitating the figure of a human being or animal, the most well known being that of a

(1) *Orissa and Her Remains*, 1912, p. 163.

(2) *Op. cit.*, p. 164.

(3) *The Grammar of Ornament*, 1856, p. 23.

-crocodile (*makara*). Figures of seated female attendants (*devalacharinis*), griffins and lions, supporting the *amalaka*, including the *amalaka* itself, which partake of the characteristics both of supports and free ornaments, are also architectural ornaments in purpose. It may be added however that the pillar in front of a temple, like the one at Puri, bearing usually the symbol of the deity enshrined therein, often in the form of the bird or animal ridden over by the particular deity, is not an architectural piece, although architectural in conception.

It is evident that the grouping suggested above is based on the two distinct functions of the ornamented features concerned. The sculptural ornaments serve primarily an æsthetic purpose, often with an appeal to the intellect of the spectator, and in this sense, they form a class which is distinct from that of the architectural components of a building.

The sculptural ornament may be of several kinds: statuary, scenic, conventional and symbolic or purely ornamental.

The statues on Orissan temples vary considerably in size and range over a wide variety of subjects from the gods and demigods, with their consorts, to human beings in different poses and moods. The figures are represented either in relief on the surface of the temple or placed in niches, recesses or on the tiers of roofs. Scenic representation, too, is equally varied, rich and fascinating. On the Parasuramesvara, for instance, may be seen a wedding, or a fight with wild animals, or the capture of wild elephants with the aid of domestic ones; on the Muktesvara, pilgrims trudging along a road, bag and baggage, or a bowman shooting arrows at a herd of fleeing deer with a solitary boar; on the *pidas* of the Lingaraja, episodes possibly from the two Hindu Epics; on a cornice inside the *jagamohana* of the Brahmesvara, a procession of marching warriors; and at Konarak the reception of a foreign visitor accompanied by a giraffe or a warrior taking leave of his wife with a child in her arms. Some of the scenes

delineate particular events, but others, with a general subject-matter, have become customary and are repeated on many temples. To the latter category belong scenes of worship—of the *lingam* or other deities—or such representations as a teacher engaged in a discourse to his disciples or receiving homage from his followers.

A lion mask with beaded strings issuing from its mouth, the celebrated *kirttimukha*, is the best example of a symbolic motif. But the grotesque figures of dwarfs upholding weight on their hands (i.e., *vetalas*, called *bhutas* or *ganas* outside Orissa) or similar figures sometimes holding chains on either side of a *kirttimukha*, called *nijamamurtis*, are also not less symbolic. The notion behind the so-called nine planets (*navagrahas*), the *gajalaksmi* or *mahalaksmi*, and even behind the Ganga and Yamuna represented on the sides of a doorway, must be one of a symbolic import, although these are, at the same time, statues of gods and goddesses. Symbolic figures are used both for surface decoration and as free ornaments. Among the latter may be included figures of griffins, with human or animal faces (*vyalas* or *viralas*), the *naga* and *nagini* pillars and lion figures in various attitudes (*sardula* or *simhas*). The superbly beautiful figures of sylvan nymphs, known as the *salabhanjikas* or *vriksikas* (also called *astasakhis* in Orissa, but simply *paris* by craftsmen), are like many another figure both statuary and symbolic. And whatever the idea underlying the erotic figures, they too must go back to a symbolic origin.

In spite of the different divisions of sculptural subjects spoken of above, it is hardly possible to put them into watertight compartments. The figure of a god or goddess is as much a statue as a symbol of a mystic or inner import. A scene describes a particular event, but it has also a symbolic intention behind it. And this is only natural, since in an ornamental motif the symbolic meaning must form the permanent element and the external form the mutable one.⁴ As a result, various features of some or of all the classes of ornaments are

(4) W. E. Stutterheim, *The Measuring of the Kalamakara Ornament*, Indian Art and Letters, 1929, pp. 28, 29.

usually so blended as to produce a larger, harmonious pattern. To take an example, the symbolic *kirttimukha* on the southern face of the Muktesvara temple, even with the main medallion flanked by a *nijamamurti* on either side, does not quite complete the picture. Apart from the very large number of beaded strings and bands of various descriptions, the frieze of the stag-hunting scene is a part of the pattern. In fact, even the diaper design above and the canopied niche below are, as it were, a part of the still larger pattern. Only when the entire pattern from top to bottom and side to side is taken in by the eye is one aware fully of the beauty of it and of the genius of mind that created it.

For the purposes of this book, however, we are concerned mainly with the category named last among the divisions of sculptural ornament; that is, the surface decoration on Orissan temples of a purely decorative nature. In a preceding section, it has already been made clear that decoration is either (a) organic, where the design is based on vegetable or animal life, or (b) inorganic, where it consists of geometric lines and points.

Of all the ornamental designs that have been borrowed from vegetable kingdom, the lotus is the most prominent in Indian ornament. Represented as a full-blown flower, it takes the same place in Indian ornament as does the rosette in the Western. The lotus designs on the ceilings of the *jagamohanas* of the Muktesvara and Brahmesvara temples, and possibly of the *natamandira* at Konarak, judging from a broken ornamented stone lying there, illustrate the use of this motif as an independent free ornament. Lotus motif has also been used with great skill and variety on the bases and capitals of pillars and pilasters or on the pedestals of seats.

Among other designs inspired by vegetable life but combined with other elements and characteristic of the early sculpture, may be

mentioned the well-known flower and vase motif (*patta kumbha*). Both zoomorphic and phylomorphic elements are combined in the curious motif in which the tail of a bird is shown as terminating in a floral design (*hamsa lata*).

But the scroll, the *dali* or *lata* of the craftsmen, is the Orissan ornament *par excellence*. An ordinary scroll is *sada dali*, but when it combines flowers as well, it becomes *genda dali*. With its foliage interlocked, it is *phansi lata* or *phanda dali* and with curling tips *vakra dali*. But when the foliage is shown with a full, almost circular, curve, it is called *sada chakra lata*.

The scrolls of the earliest temples, consisting of a plant motif with long, sweeping lines, are some of the most forceful medieval designs. The main spring of the usual Orissan scroll, however, is "the idea of a creeping plant with its tendrils, leaves and flowers."⁵ It conforms fully to Owen Jones's dictum that in surface-decoration all lines should flow out of a parent stem and every ornament, however distant, should be traceable to its branch and root.⁶

Nati lata is a scroll with a winding creeper and its curling tendrils; *phula lata* or *phula dali*, a creeper throwing off flowers on either side; *patra lata*, a similar creeper throwing off leaves instead, rather like a vertebrate band. Another creeper scroll, with insets of birds, animals or even human beings, known as *pakshi lata*, *jiva lata* or *nara lata* respectively, also belongs to this class. Sometimes, the motifs of these several scrolls are alternated to produce a variform but composite pattern.

The scrolls occur not only in horizontal and vertical bands, but also in an arch, as for instance, on the rims of Konarak wheels or on the arches of *toranas*.

Vana latā, a wild creeper with thick, luxurious foliage, belongs to a different class. It is seen at its best on the Brahmesvara and Rajarani temples, although it does exist in broad oblong panels on the Muktesvara as well.

(5) Ganguly, *Op. cit.*, p. 191.

(6) *Op. cit.*, pp. 6, 68, 69, etc.

At the base of a scroll is carved sometimes an animal figure or the figure of a demigod such as a *vetala*, *kinnara* or *kinnari*, and the entire scroll is thus represented as issuing from this figure.

Latā, however, is apparently only a generic name for any foliage motif. The representation of a goose with a foliated tail is called, for instance, *hamsa lata*, and a foliage design under the representation of a pedestal *āsana latā*. When a number of leaves spring from one stem and are all shown curling round, the motif is called *chakri latā*.

Flowers are usually distinguished by their different names but more often by the number of petals represented. A flower of eight petals is, for example, *sunsuniā pattā*, a flower of six petals *hath suniā*, a flower of four petals *chauka phula*. A flower, which is shown in half its crescent, is called *chānda phula*.

The door frames of Orissan temples are composed of several bands of different decorations. At Konarak there are as many as eight. The commonest of these, apart from the scroll, are *gelbai* or *mānusya kautuki*, which represents human figures in various poses hanging on to a creeper on alternate sides, and *bara jhānjhi*, which is formed by the serial repetition of a certain type of up-growing plant. Representation of human couples, repeated again and again in different poses, is another common motif on door jambs, and is apparently earlier than *gelbai* and *bara jhānjhi*. On the door jambs of the Parasuramesvara, for instance, are two bands of human couples and a scroll, but no *gelbai* or *bara jhānjhi*. In the Vaital Deul, there is a *gelbai* but no *bara jhānjhi*. The band on the lintel that corresponds to *gelbai* consists of a procession of *vidyadharas* flying with *vidyadharis* on their thighs. At Konarak, however, it is the females who are flying with males on their bodies with musical instruments in their hands.

Another motif on door frames, particularly noticeable at Konarak and also on the arch of

the *torana* near the Vaital Deul, consists of long entwining serpent bodies (*ahi bandha* or *naga bandha*) interlaced on the same principle as a guilloche.

Some of the most effective horizontal bands are produced by the successive repetition of a single motif. Processions of animals, such as those of elephants on the basement of the Konarak temple, or of geese, deer and other animals on its *pidas*, belong to this class, although, since each animal or bird is endowed with a separate individuality, these friezes are more of scenes than borders. The interest of the onlooker gets concentrated not on the border as such but on individual animals or their procession. A similar interest attaches to the monkey scenes on the framework of the latticed windows of the Muktesvara. But when the figure of the particular animal or bird is small, the border does not lose its identity. The most attractive designs of this series are formed by the repetition of a flower or its petal. Some of the borders with repetitions of flowers resemble a simple rosette band. A series of pendants shown horizontally also belong to this class. They are called *jharas*, but when they have a pointed end, they are called *jhara boudas*.

"All ornament should be based on geometrical construction," says Owen Jones,⁷ and it is so in Orissan decoration. Among the geometric designs of Orissan temples the simplest are beaded bands or tassels and larger beads alternating with lozenges and other shapes. A beaded string is called *mali* by the craftsmen, but when it is shown as issuing out of the mouth of a *kirttimukha* it is better known by the Bengali equivalent *rahur mukher mala*. A *ghanti mala* is a chain or beaded string on which a bell is suspended.

In the early temples there is a marked preponderance of arches, curves and circles. Yet there is no compass work in these lines; they are just natural curves. The most common ornament carved repeatedly on the *kanikapagas* of the Parasuramesvara and other early temples

(7) *Op. cit.*, p. 5.

consists of an arrangement of arches resembling a coat of arms. Medallions of beaded strings, called *vajra ganthis*, are shown as enclosing sometimes a lion or human face, called *rahumukha* or *naramukha* respectively, but when the medallion encloses a lotus flower, it is called *kamala ganthi*. Medallions are found in all manners of other combinations as well. A combination of a medallion open on top and two vertical lines rising from the two ends of its arch, sometimes smaller medallions placed inside the larger one, the whole pattern thus resembling a long-necked round jar or bottle, is one of the most fascinating designs. Both circular and elliptical shapes are used in these patterns.

Of ordinary *jali* there are two kinds on Orissan temples: *pata jali* where the perforations are square or rectangular and *banka jali* where they are diamond-shaped with diagonals on the vertical. The latticed windows of the Parasuramesvara and Vaital Deul belong to the former, those of the Muktesvara to the latter. There are in addition the trellised windows of the Parasuramesvara and the Kapilesvara where slabs of stone are sculptured with figures of dancers and musicians, the empty space having been perforated through for light and air. *Banka jali* is called *bilkhui jali* when the diamond-shaped perforations have curved lines. *Jali* is also found as surface decoration in the so-called honeycomb perforations, which fill up all the empty spaces on many a temple

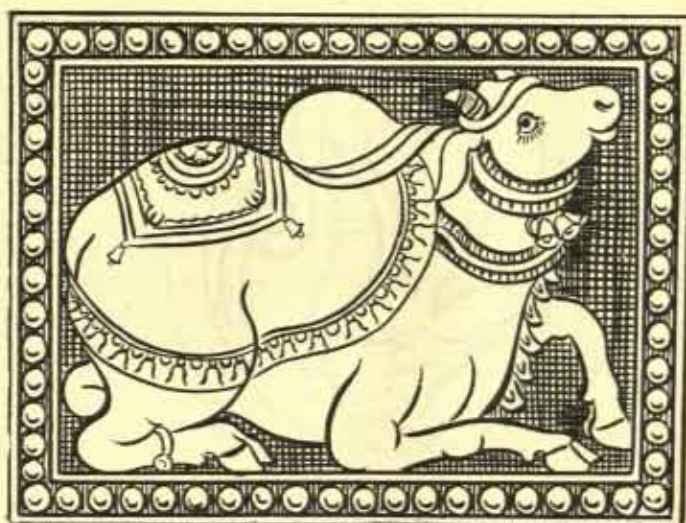
and lend particular richness to decoration. *Jali* motif is used sometimes to form a border or as part of a larger pattern with perforations arranged in a zigzag line within a border of other motifs.

Mention must also be made of the geometric diaper on the Muktesvara, called *phand granthi* by the local craftsmen, and consisting of a combination of vertical lines, circles and arches. It is a design which simple though in its lines has contributed greatly to balance the other motifs of a markedly traditional character. A broad band, known as *mali phula phadika*, combining both organic and inorganic elements of ornament is formed by flowers being placed inside triangles of beads or lines. *Dhannu ganthi*, which is somewhat related, consists of bow-like arches enclosing floral motifs and shown divided into two halves tied together.

The analysis of the different elements of Orissan decoration set out above is essentially brief, but it will do for our purpose. It is evident from this résumé that Orissan ornament is most varied, rich and pleasing. It originated from a unique order of genius in medieval times, but survives to this day although in a lamentably degenerated form among the craftsmen of Orissa. It may be late, but not too late perhaps to resuscitate it from its comparative oblivion and negligence and make the best use of it in our everyday life.⁸

(8) It is evident that European terms for motifs of Indian ornament do not quite cover the ground and are therefore often inadequate and misleading. On the other hand, heavy, artificial Hindi or Hindustani terms, frequently coined by armchair writers, are not intelligible to the practising craftsmen and broaden merely the already wide gulf between the art critics and the art they are supposed to be dealing with; we should obviously collect technical terms from the craftsmen themselves. Some of the terms in the preceding pages have been borrowed from Mano Mohan Ganguly's book, but others have been collected by me. Yet considerably more remain still to be collected and brought to the notice of writers on art. With various schemes in existence for the development of modern Indian languages, this aspect of the problem, I hope, will also receive attention at the hands of the authorities concerned and an endeavour made to collect a full and proper vocabulary of art terms for the use of writers on art.

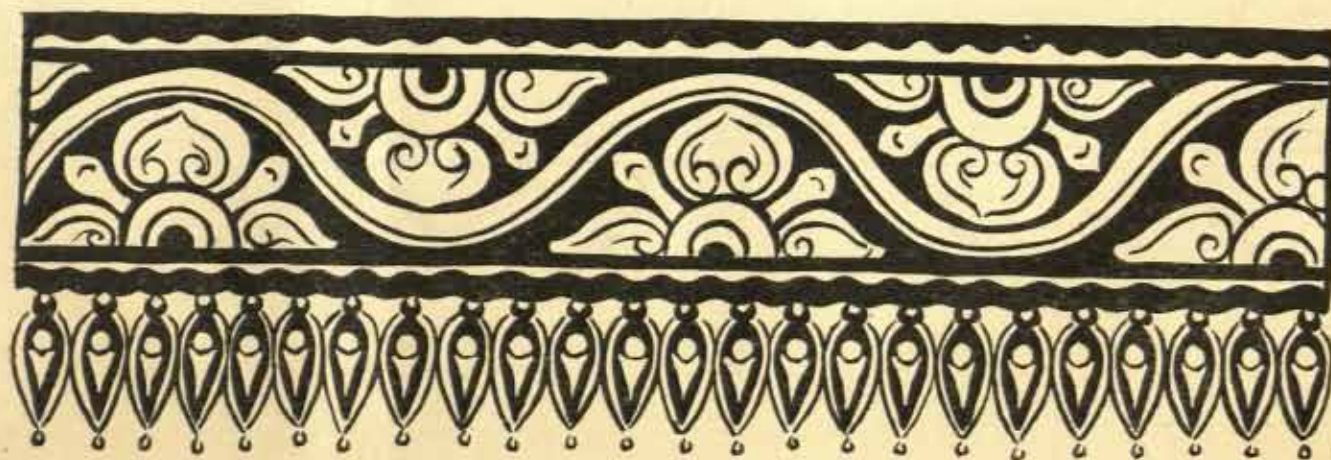
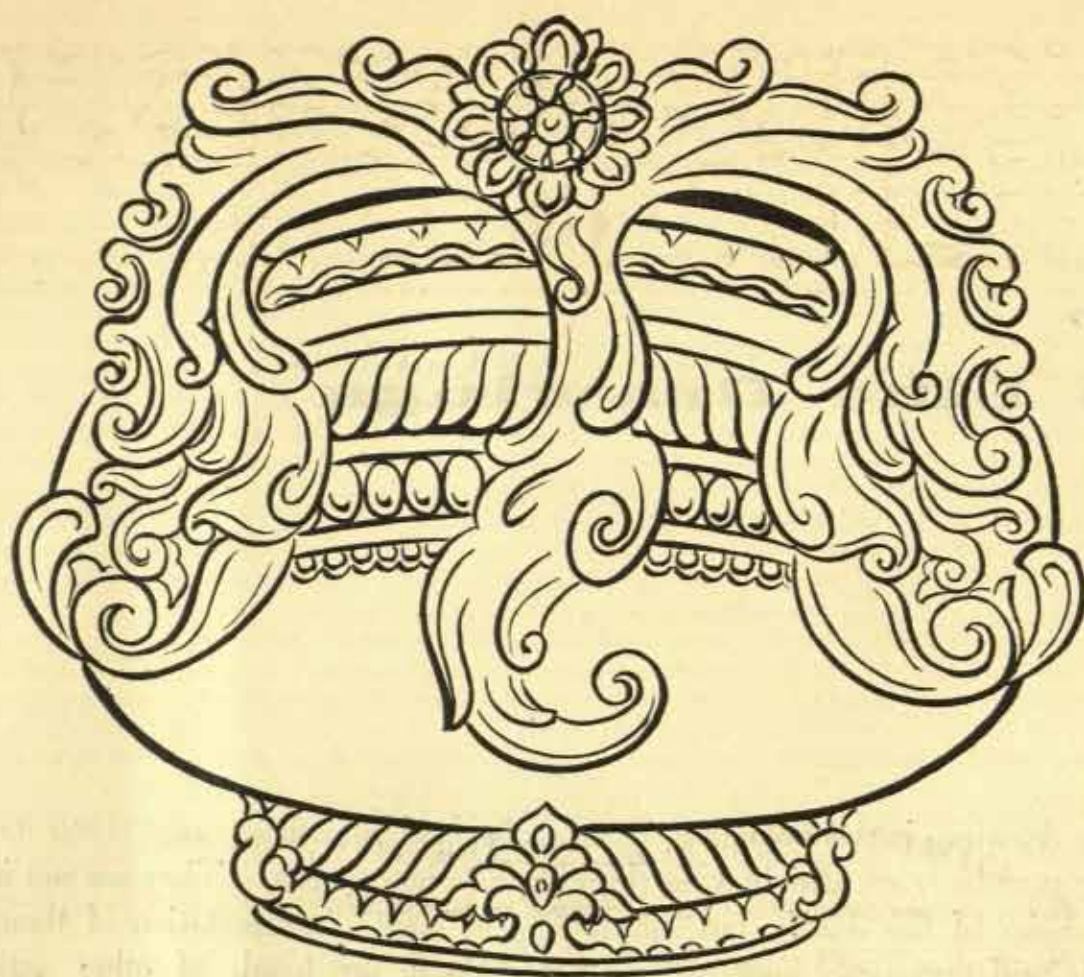


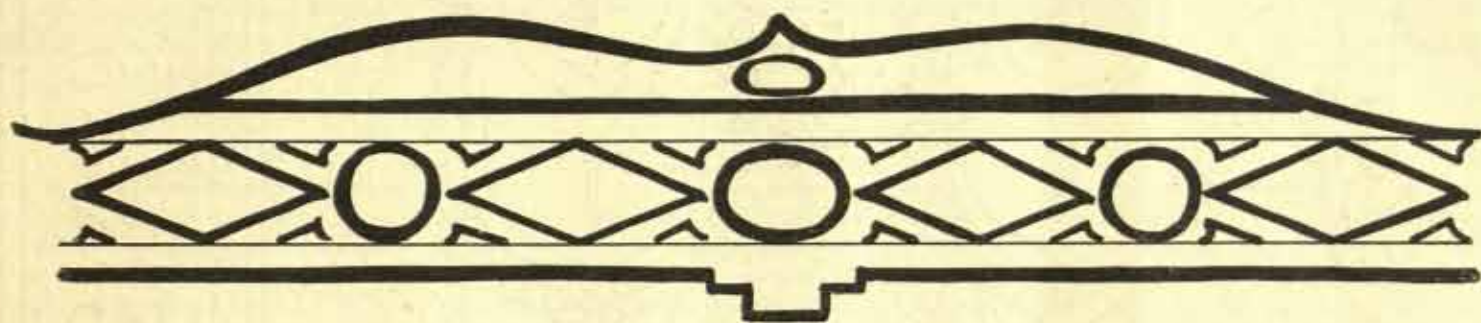
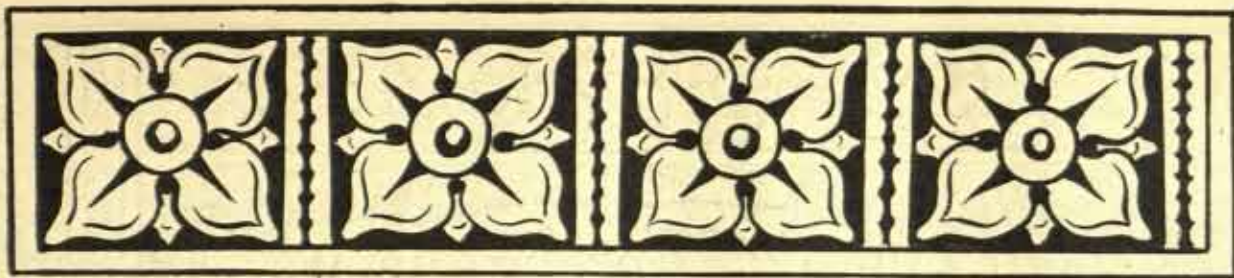




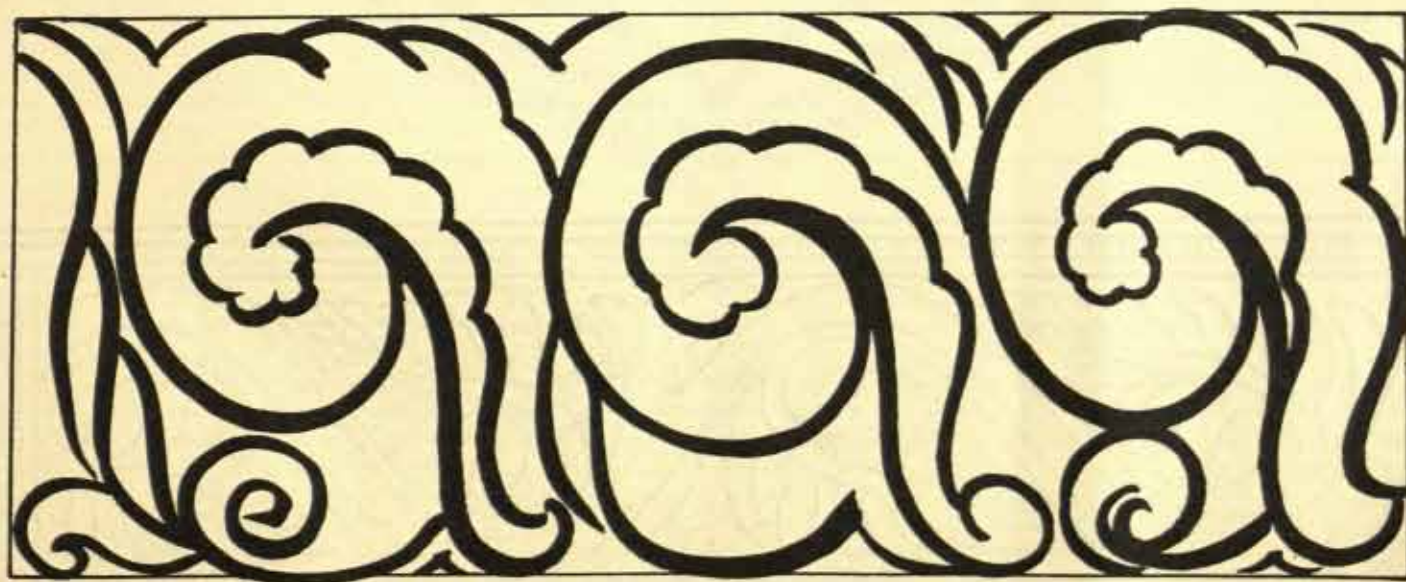
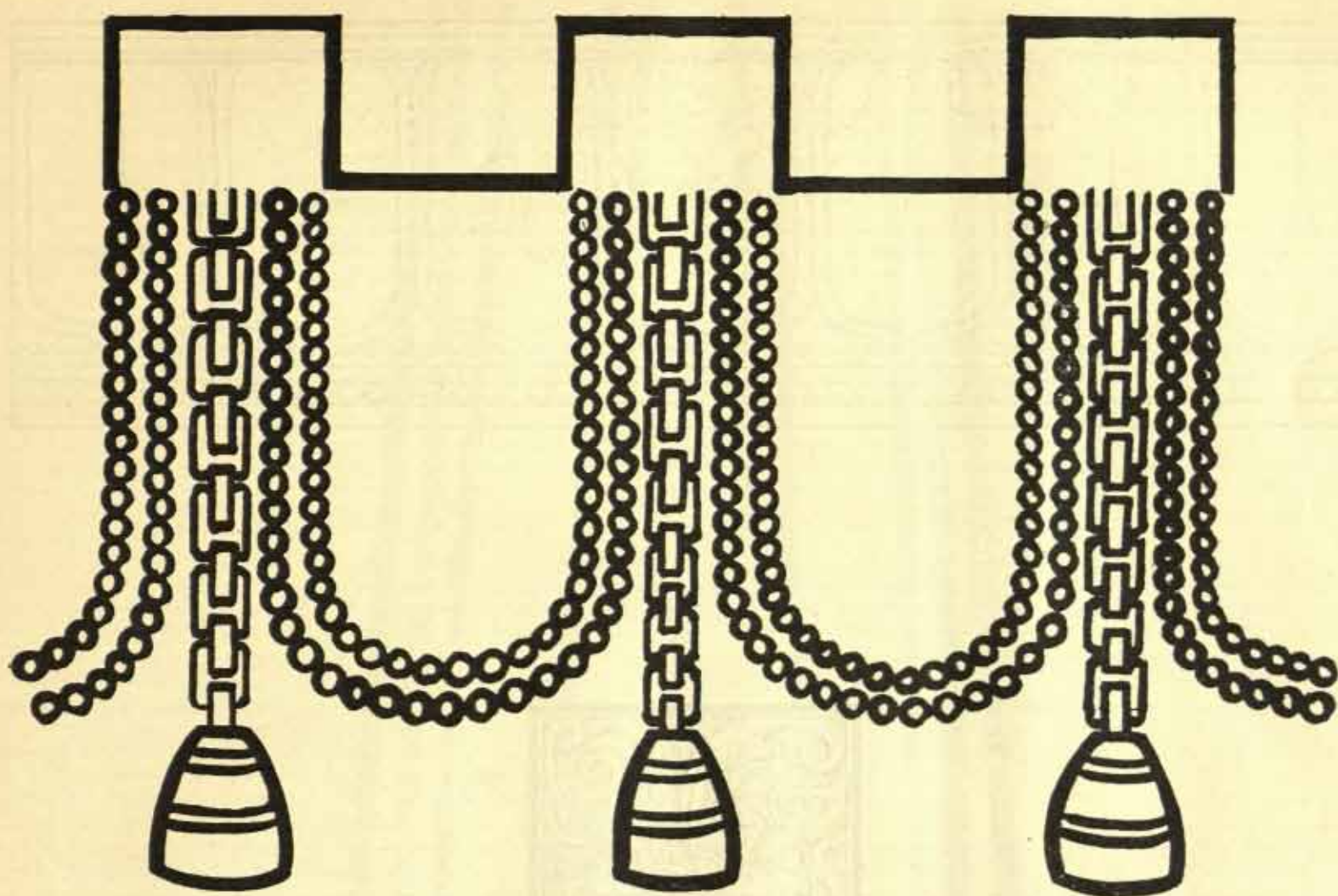
The Line Drawings

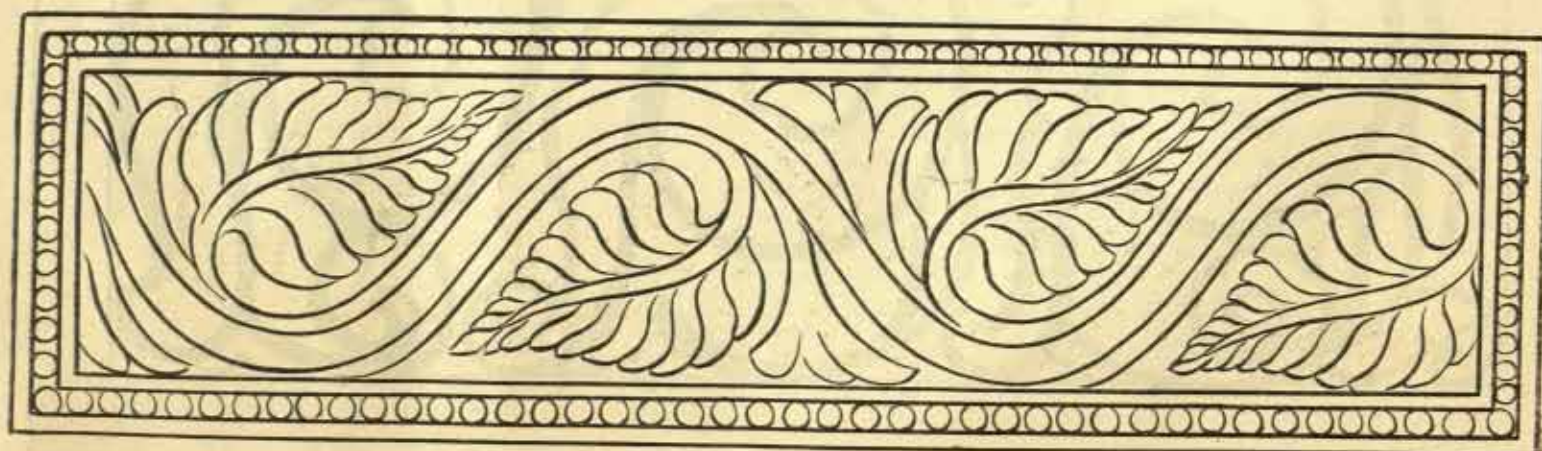
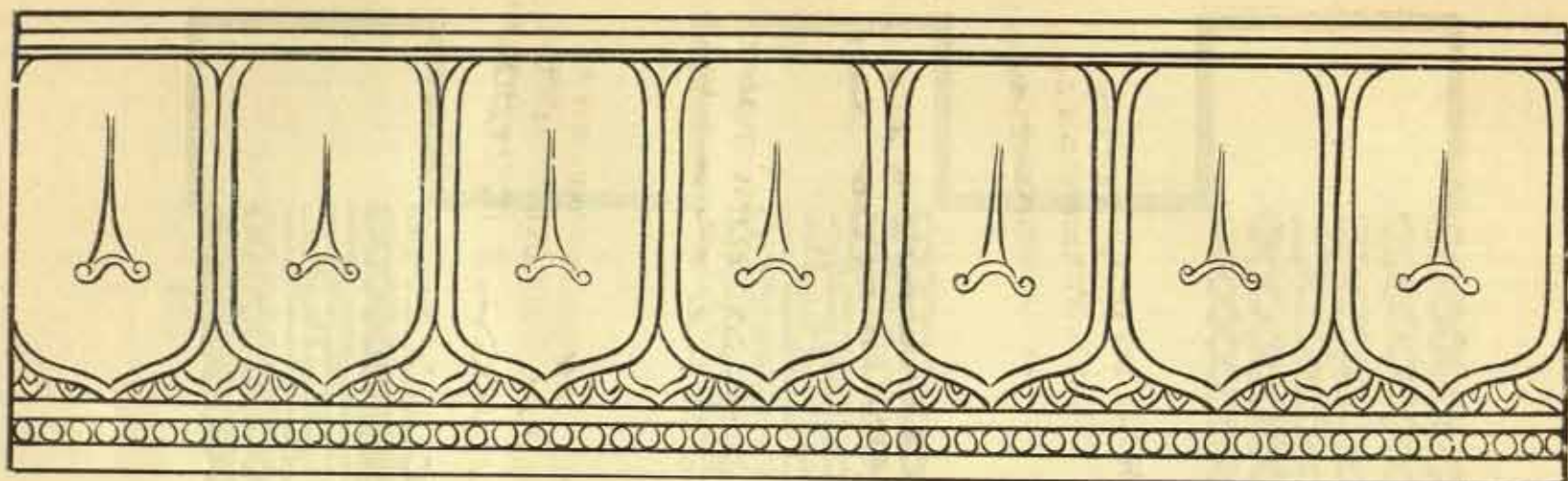
THE line drawings in this volume were made by modern artists, *suggesting its use in various industries*, after looking through the photographs. They are not intended as literal copies of the motifs, but simply as one artist's interpretation of them. The same motifs will necessarily undergo transformation in the hands of other artists and designers, who will, moreover, be guided in their interpretations by the particular use to which the motifs are to be put.

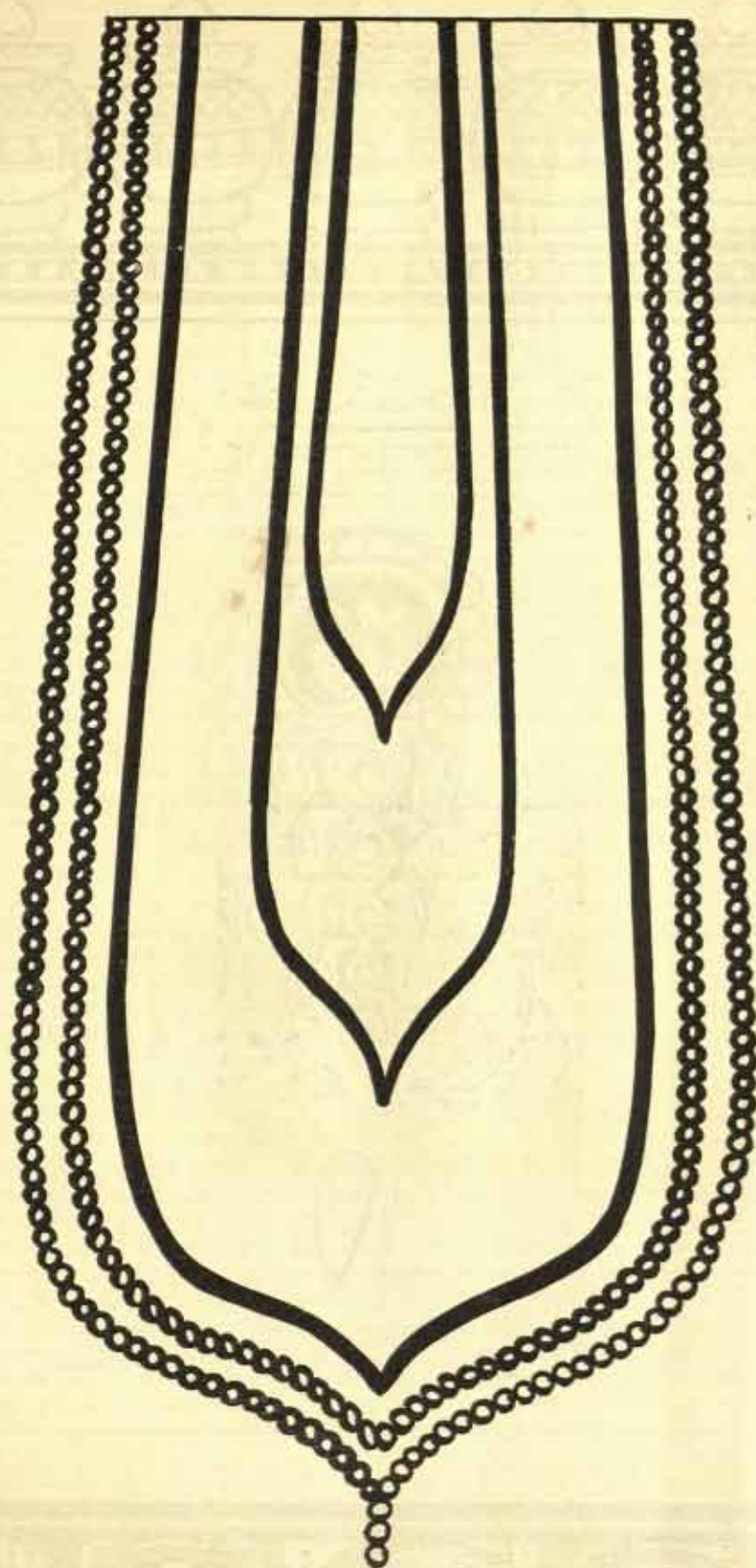




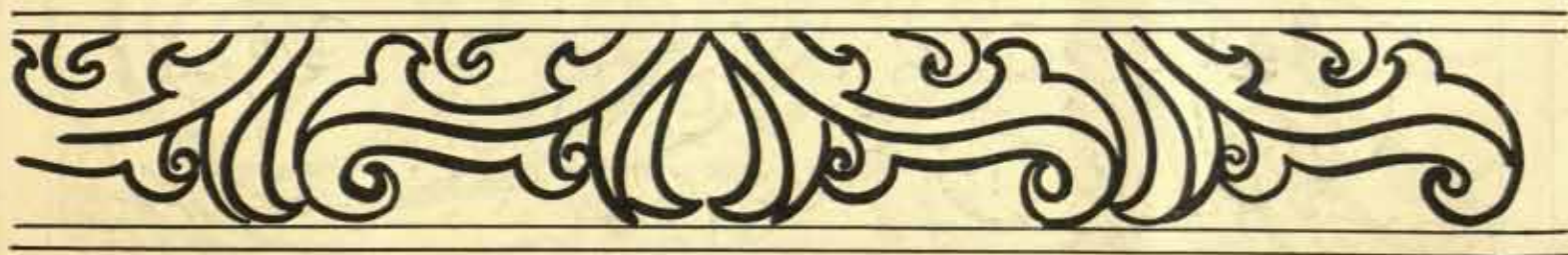
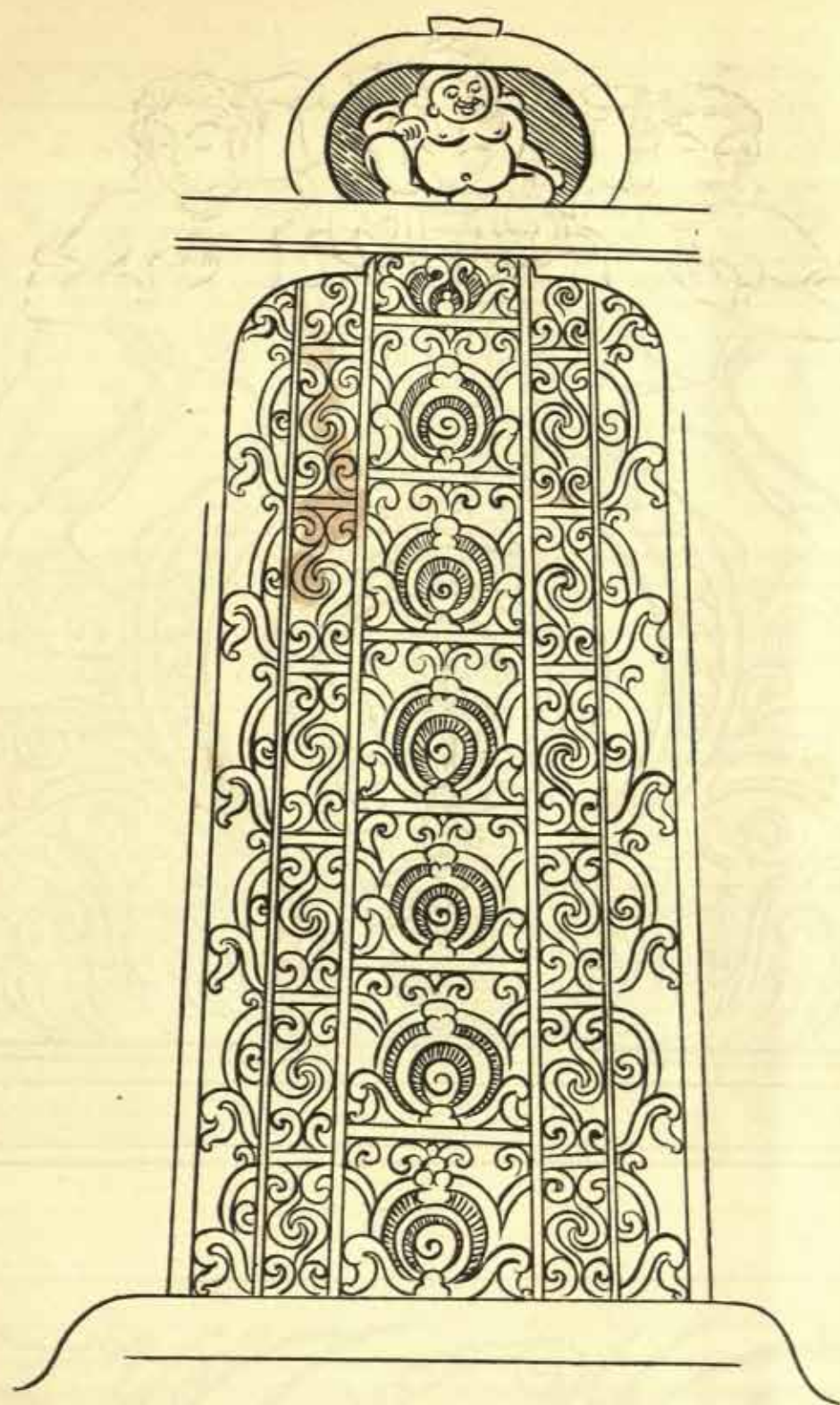


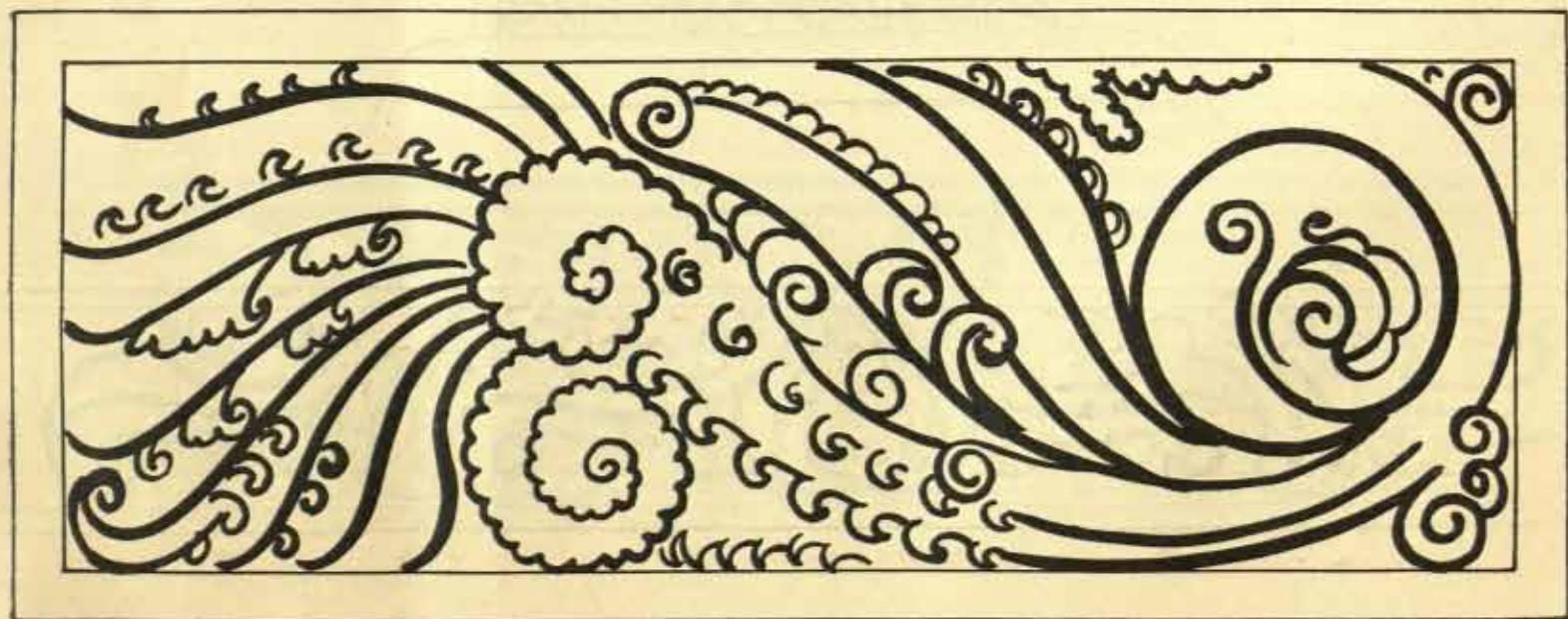
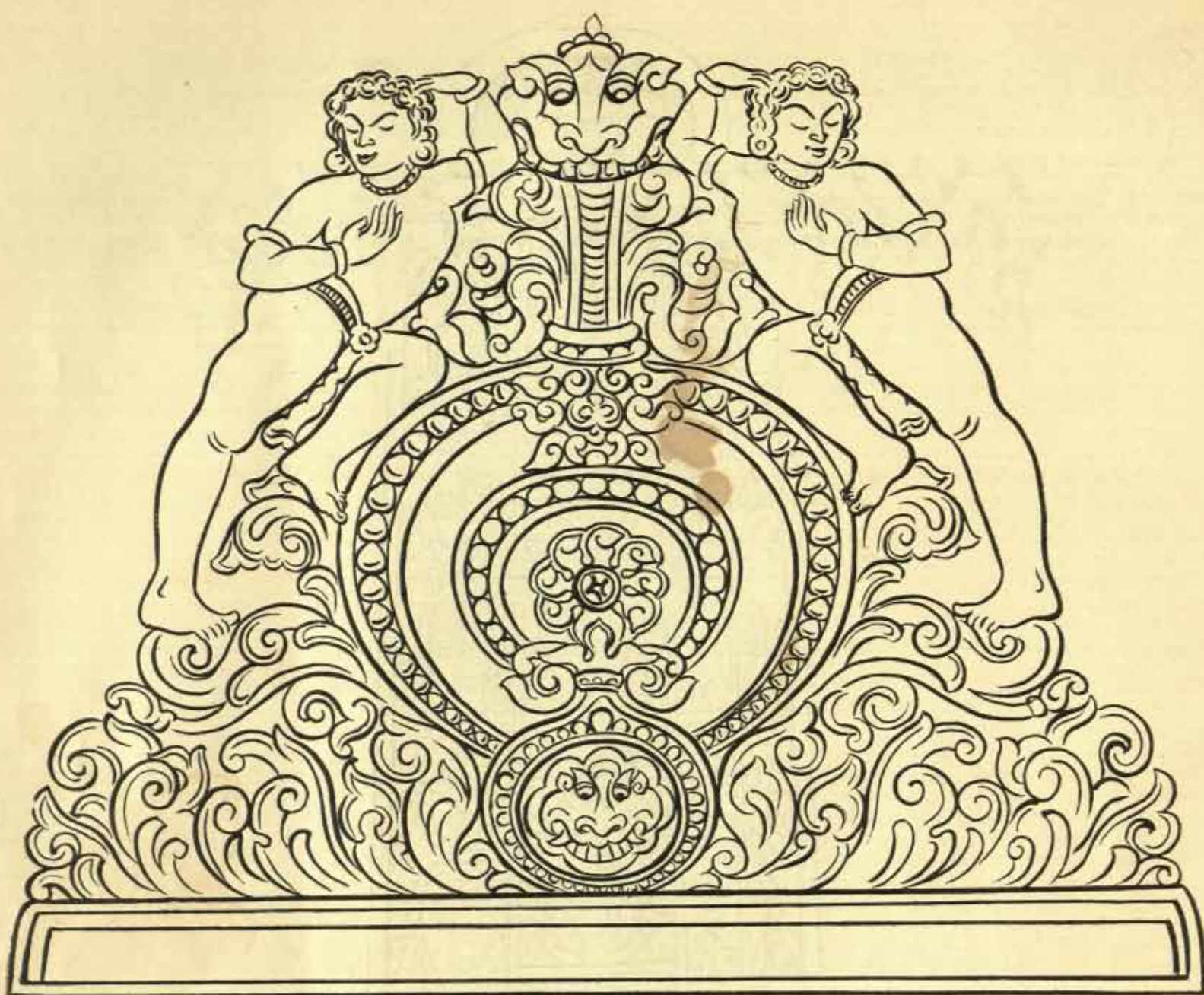




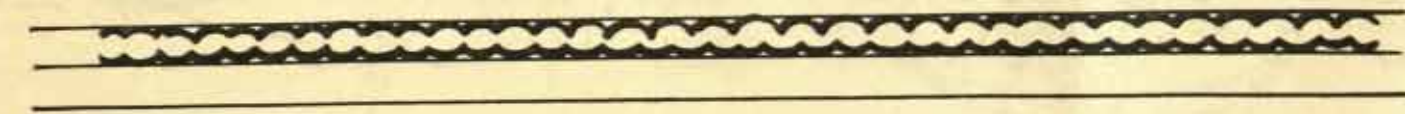
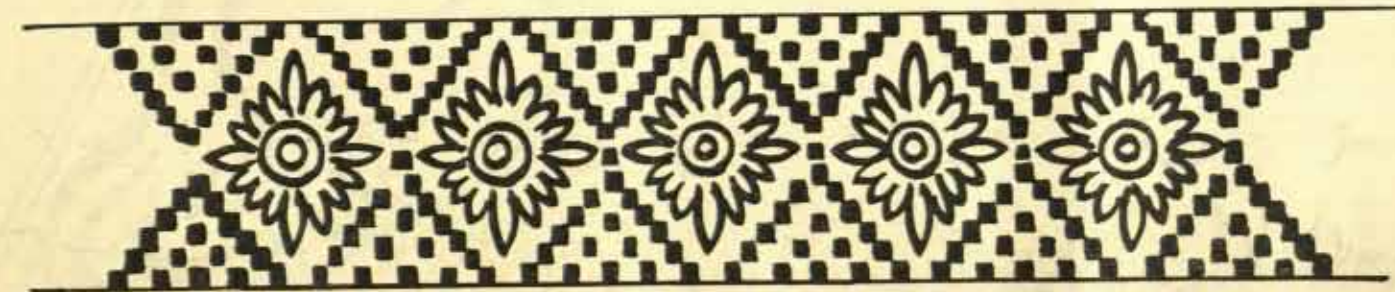
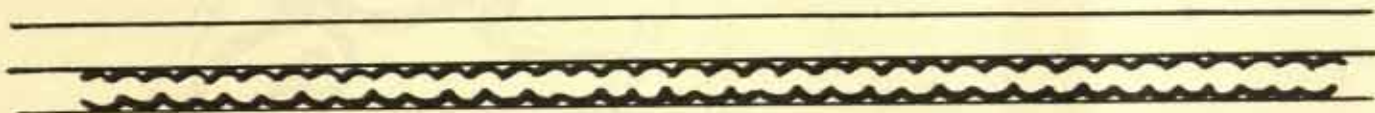
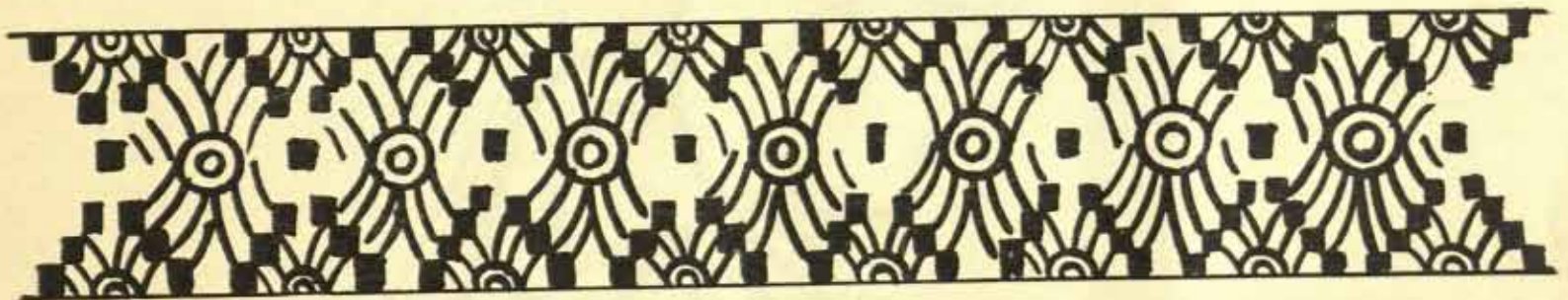
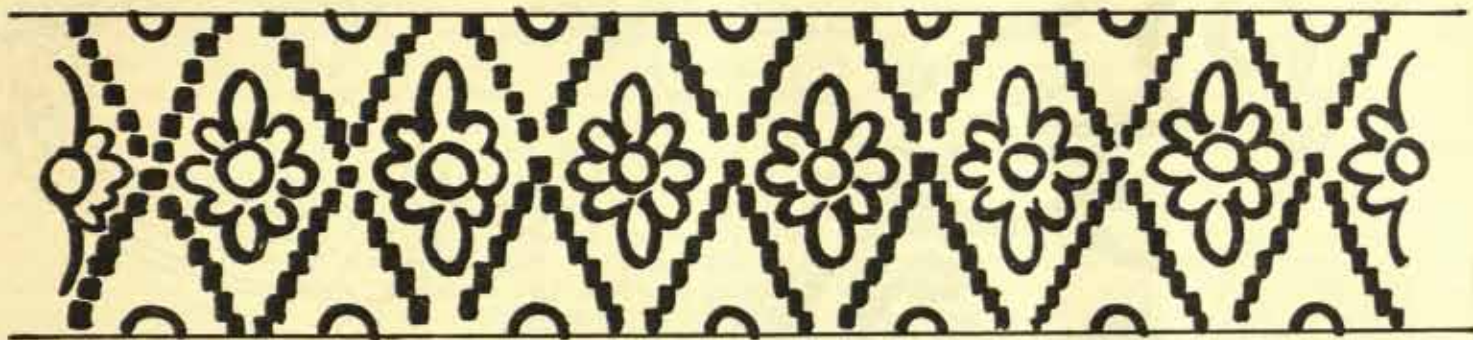


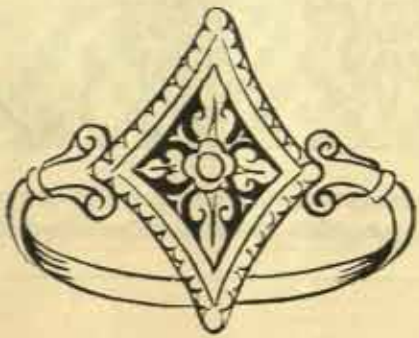
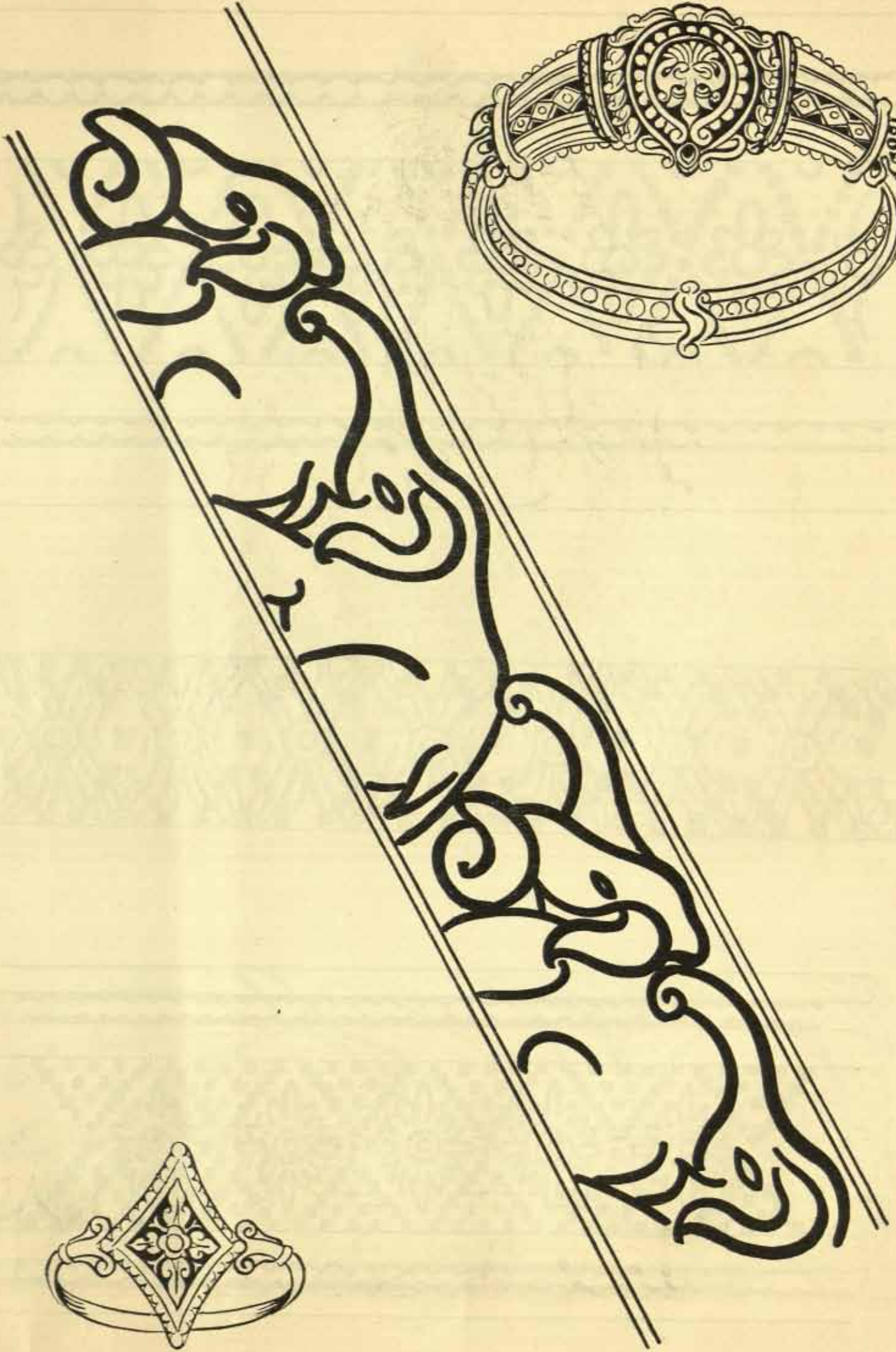
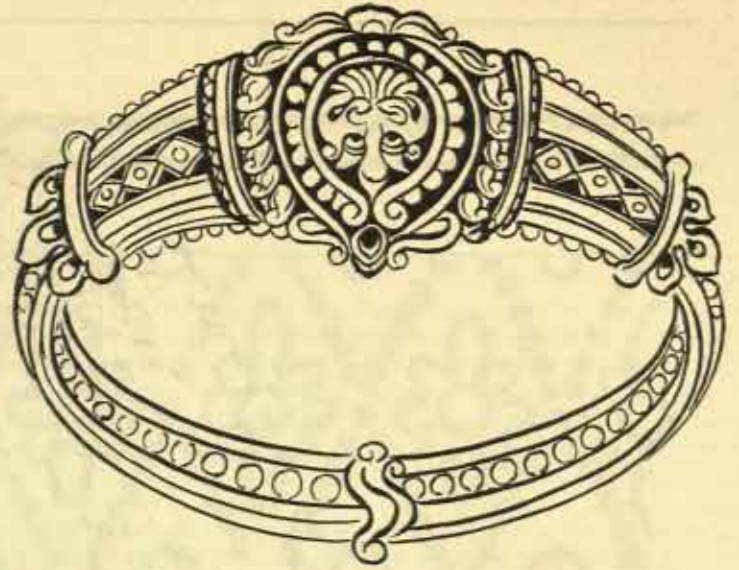


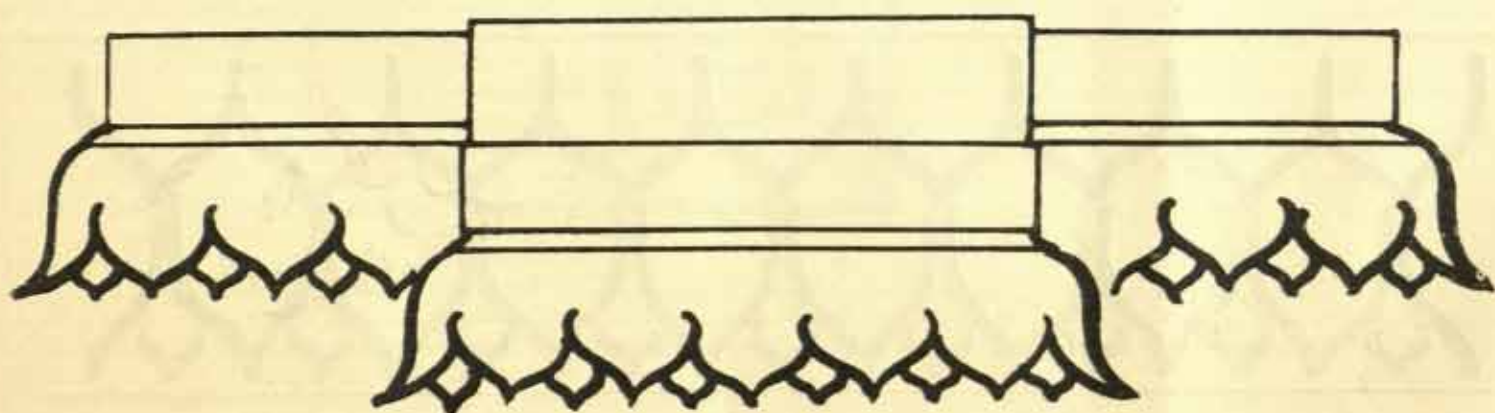
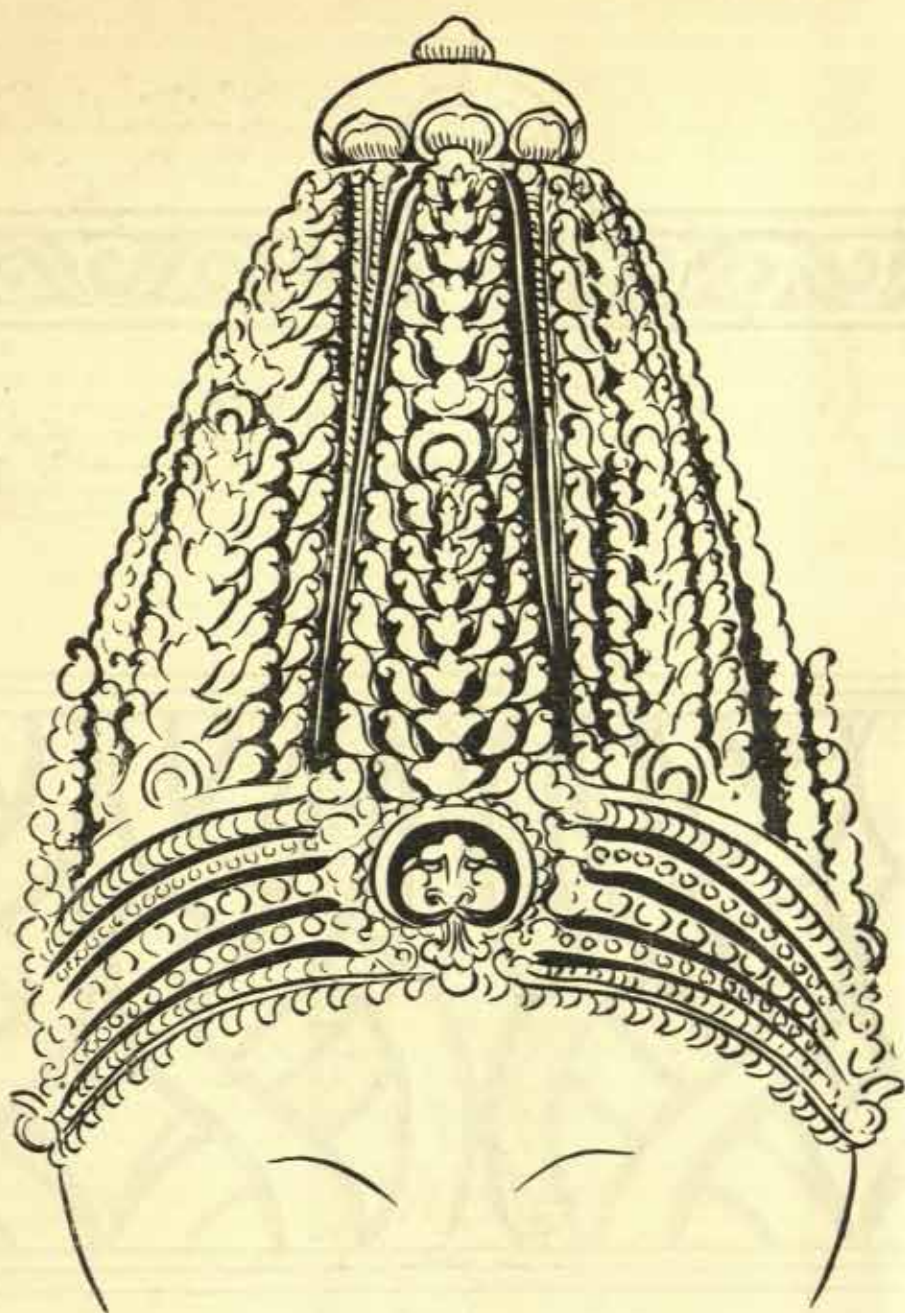


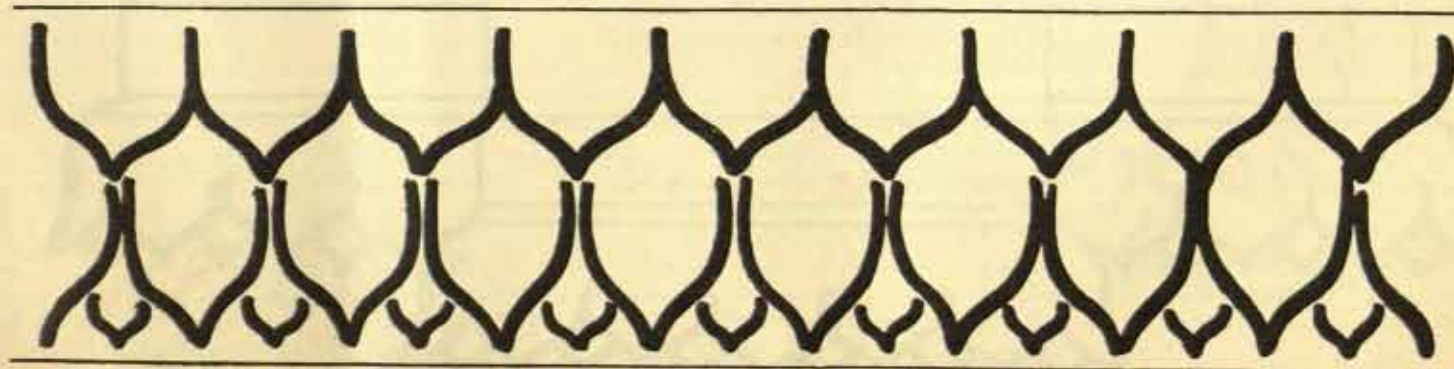
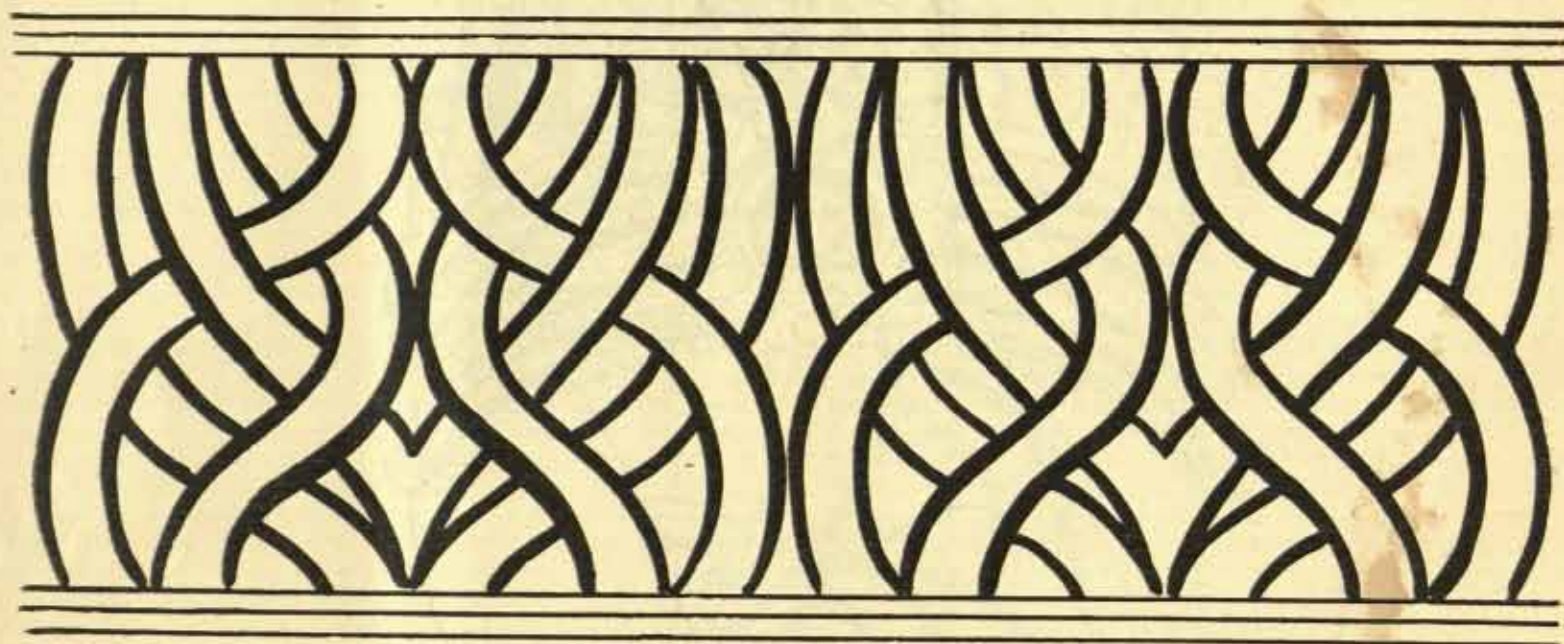
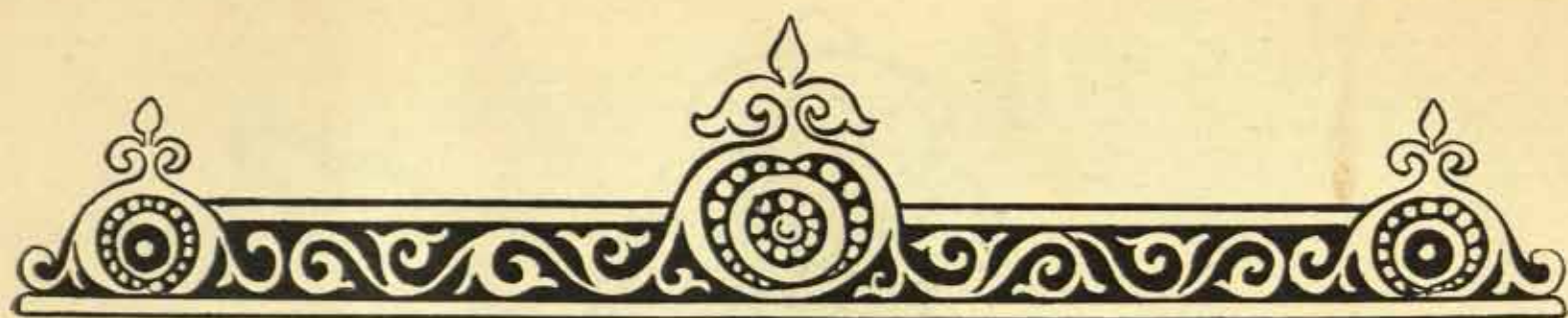


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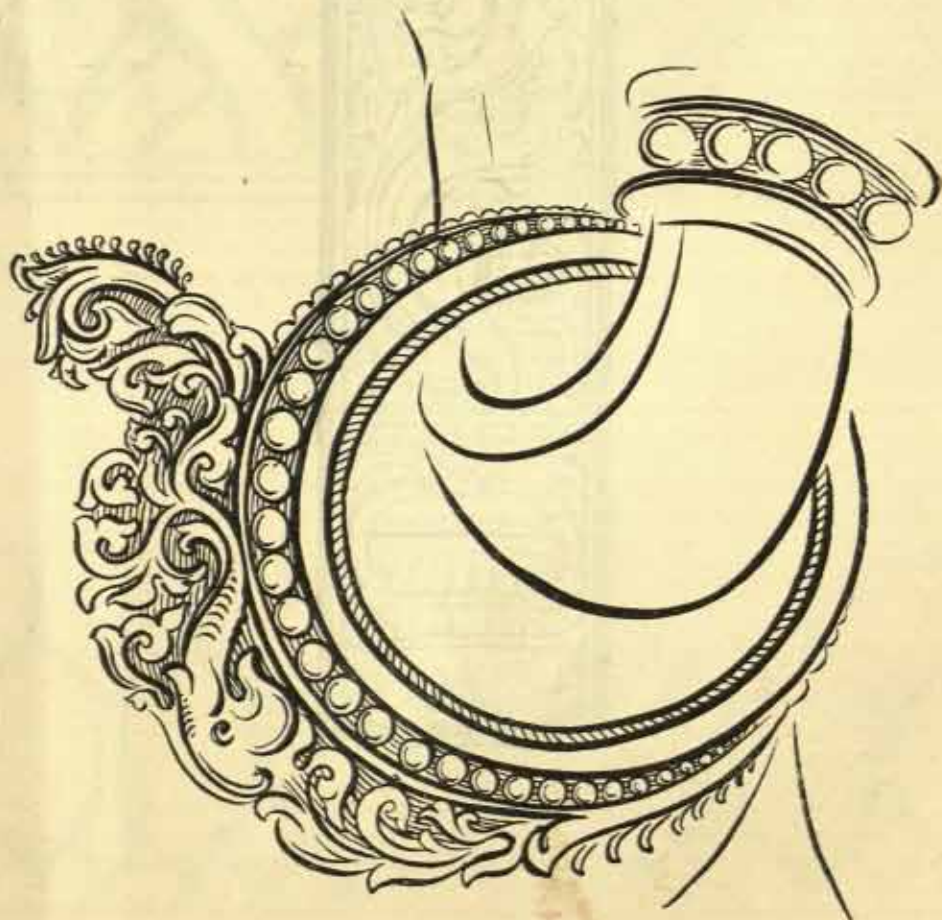




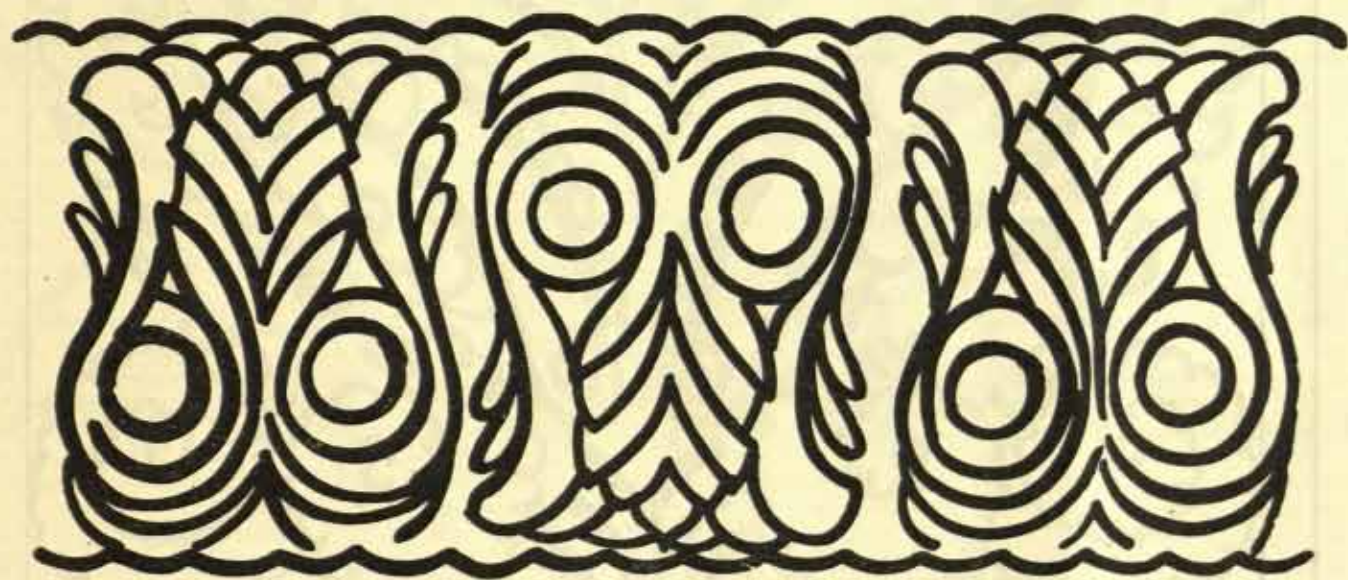
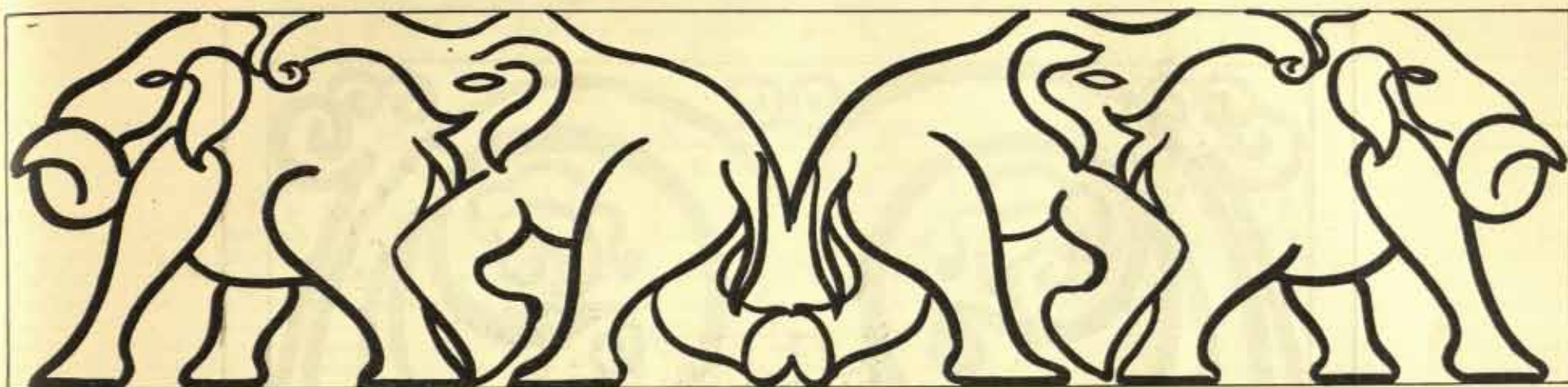


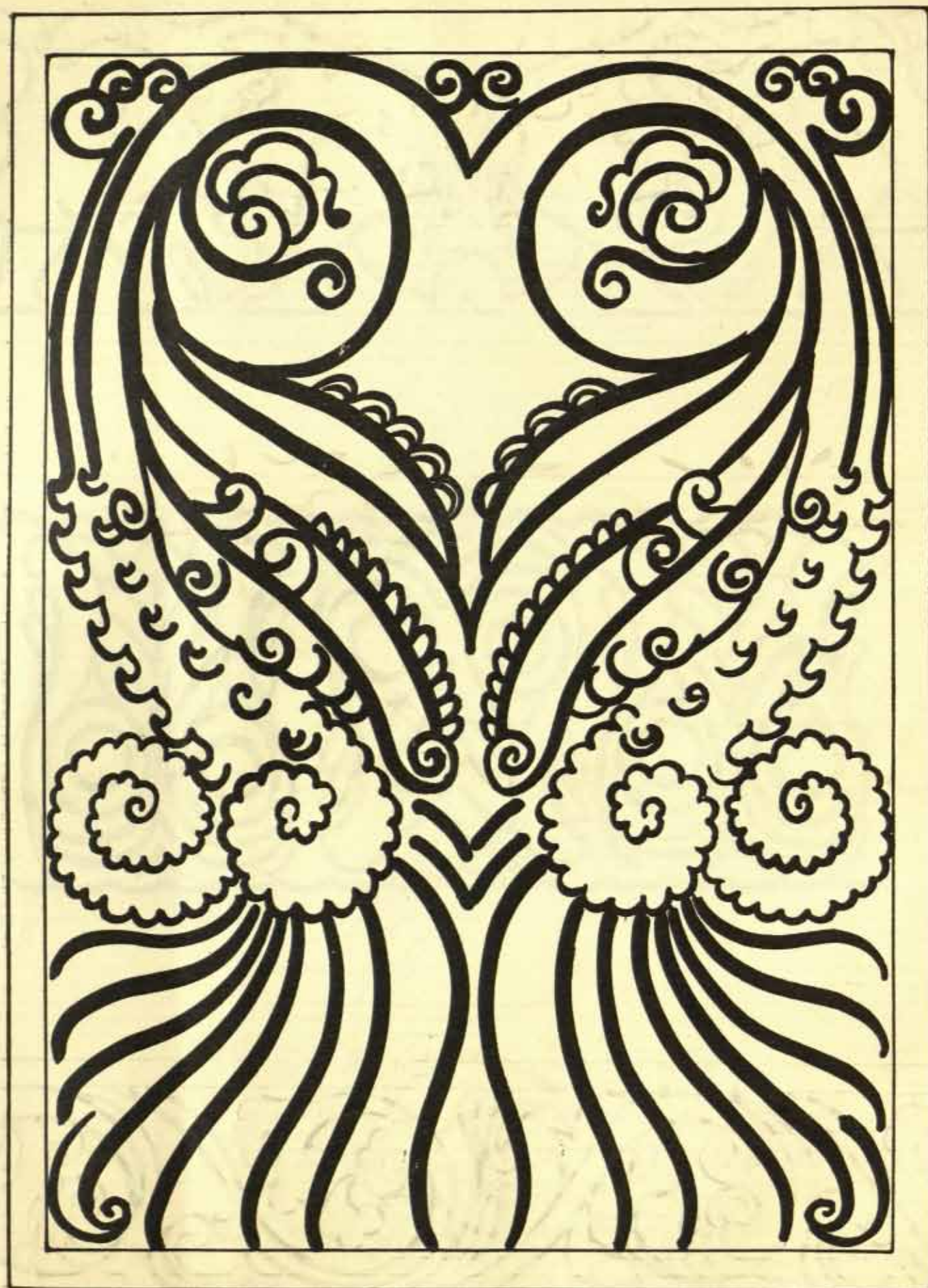


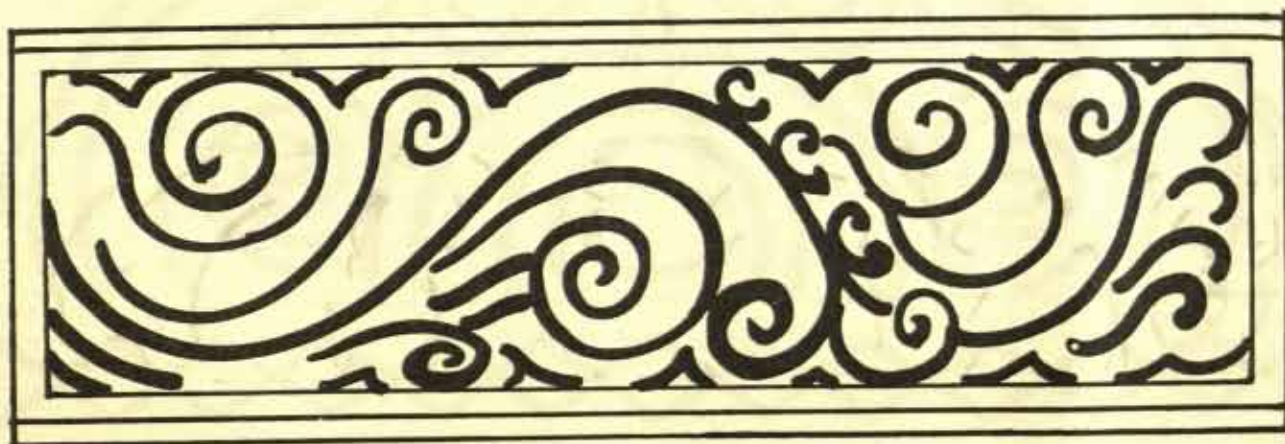
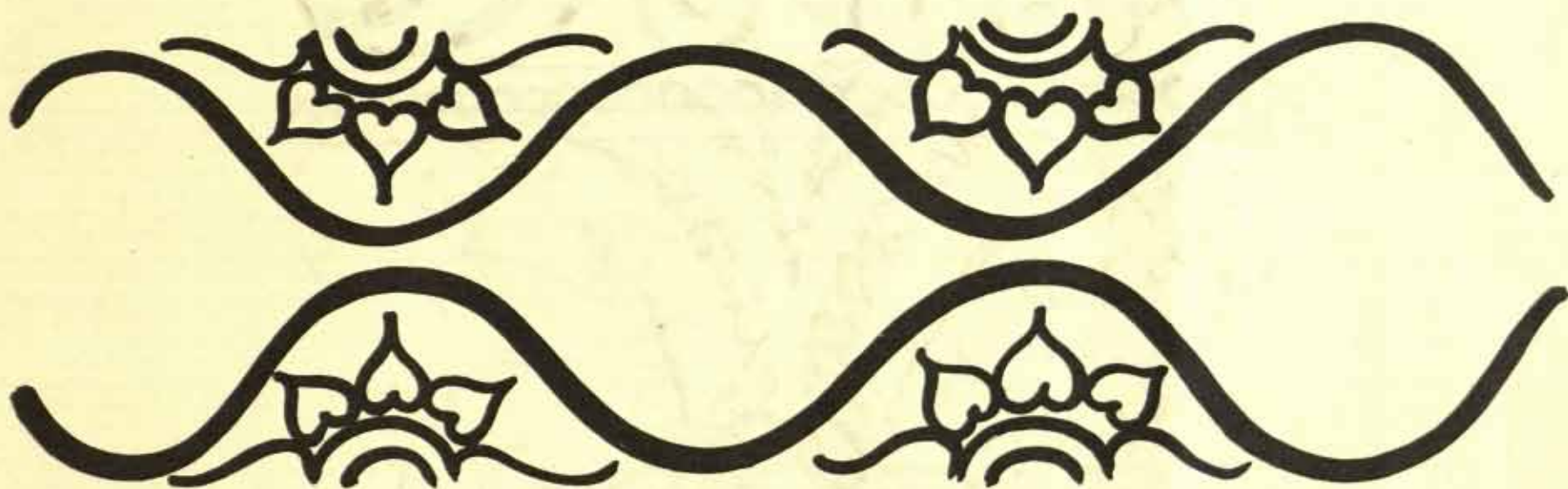
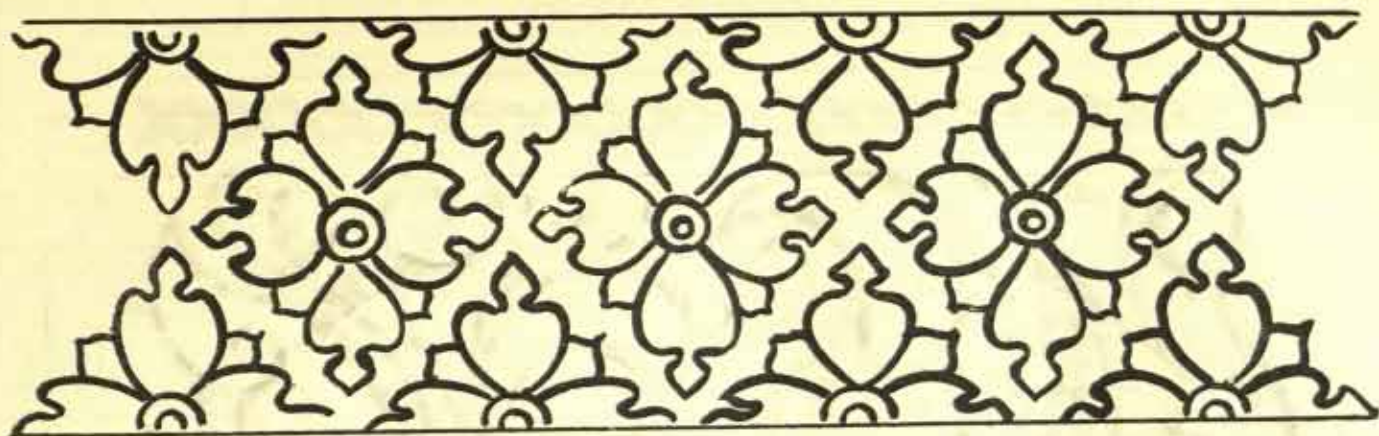


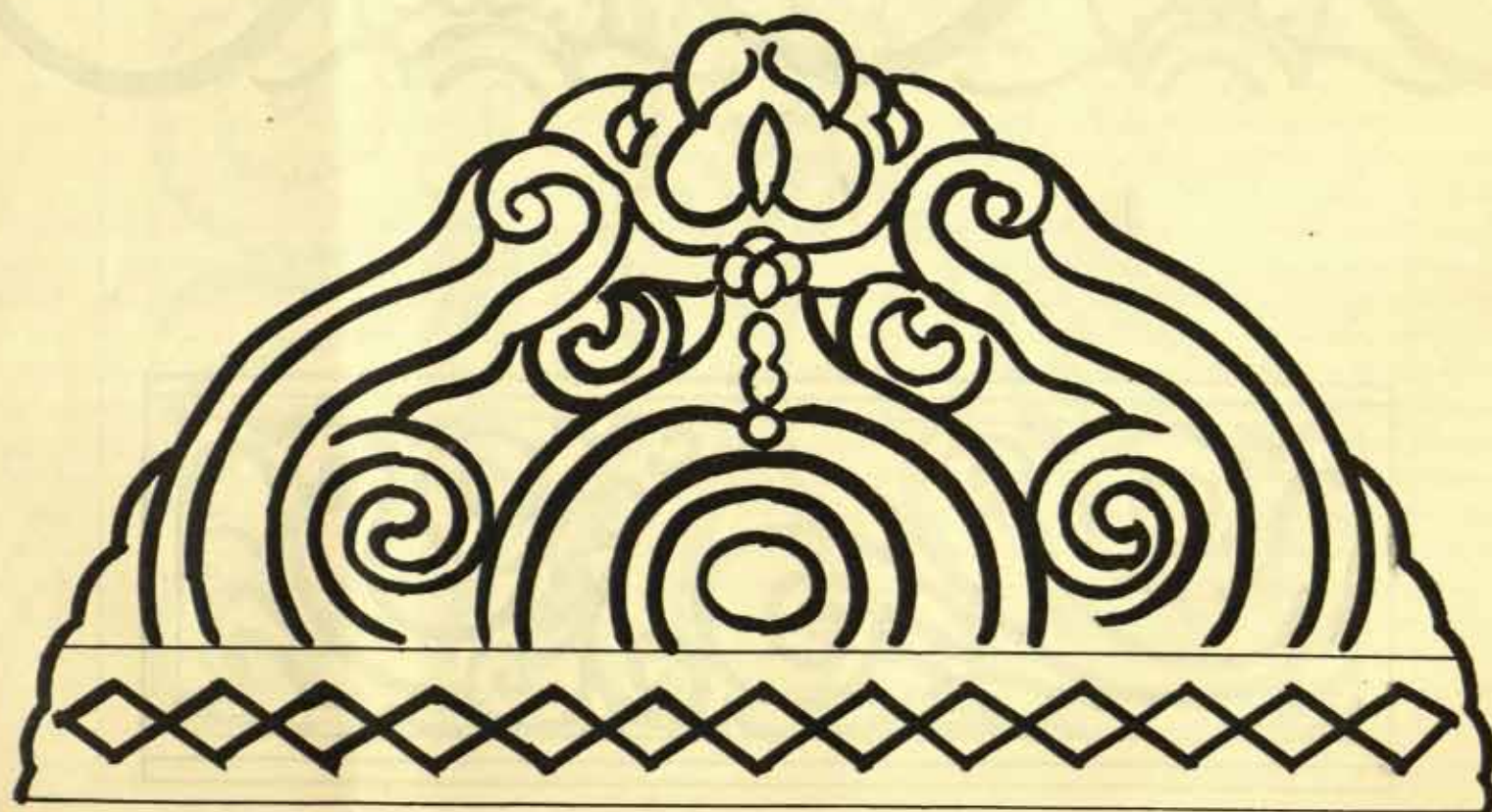
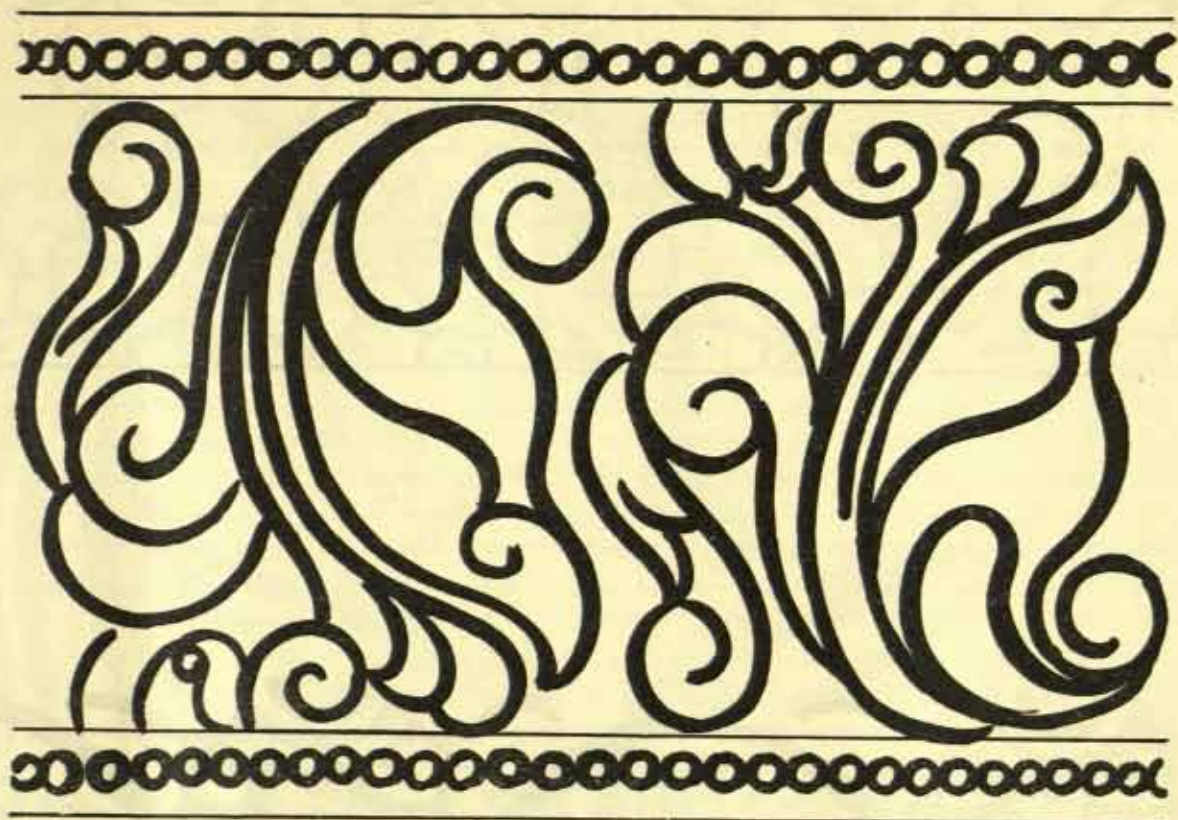


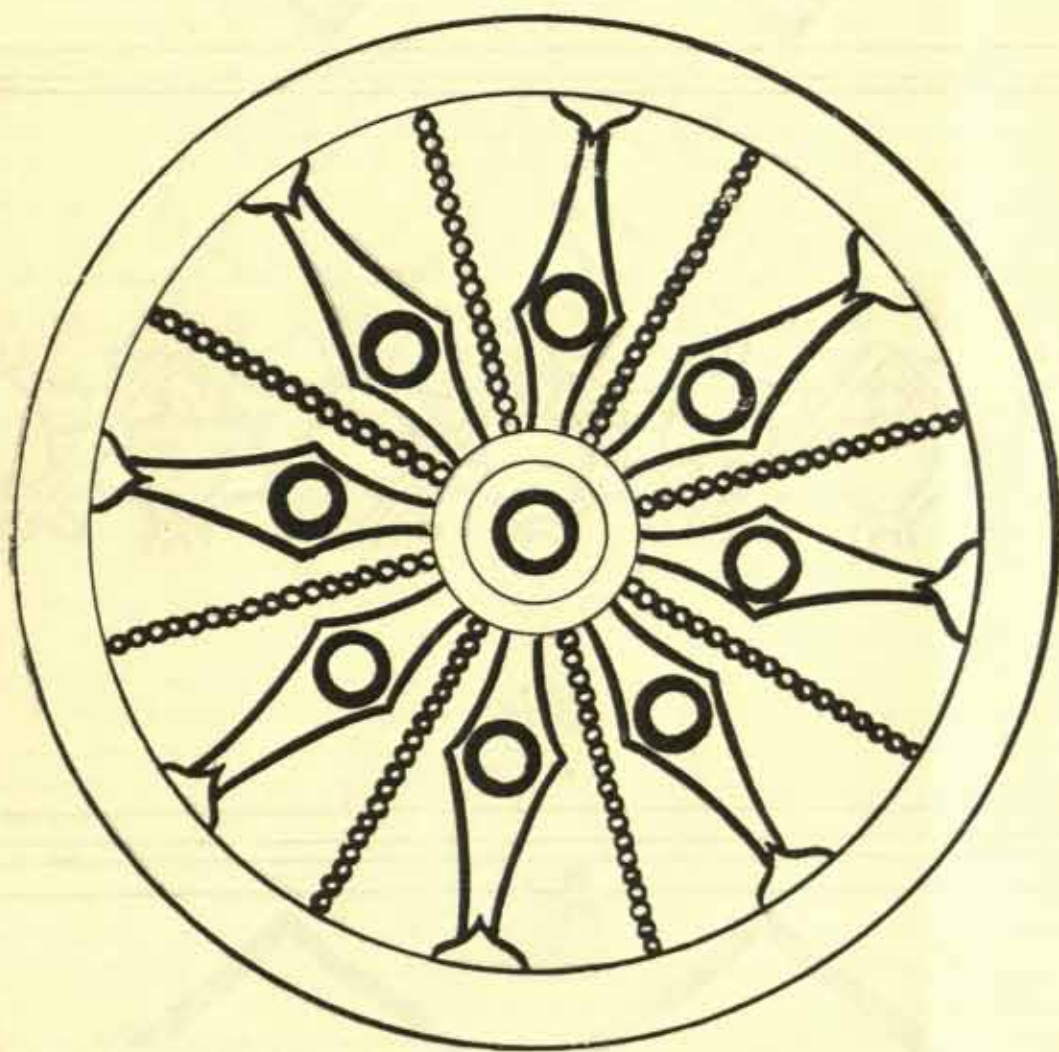
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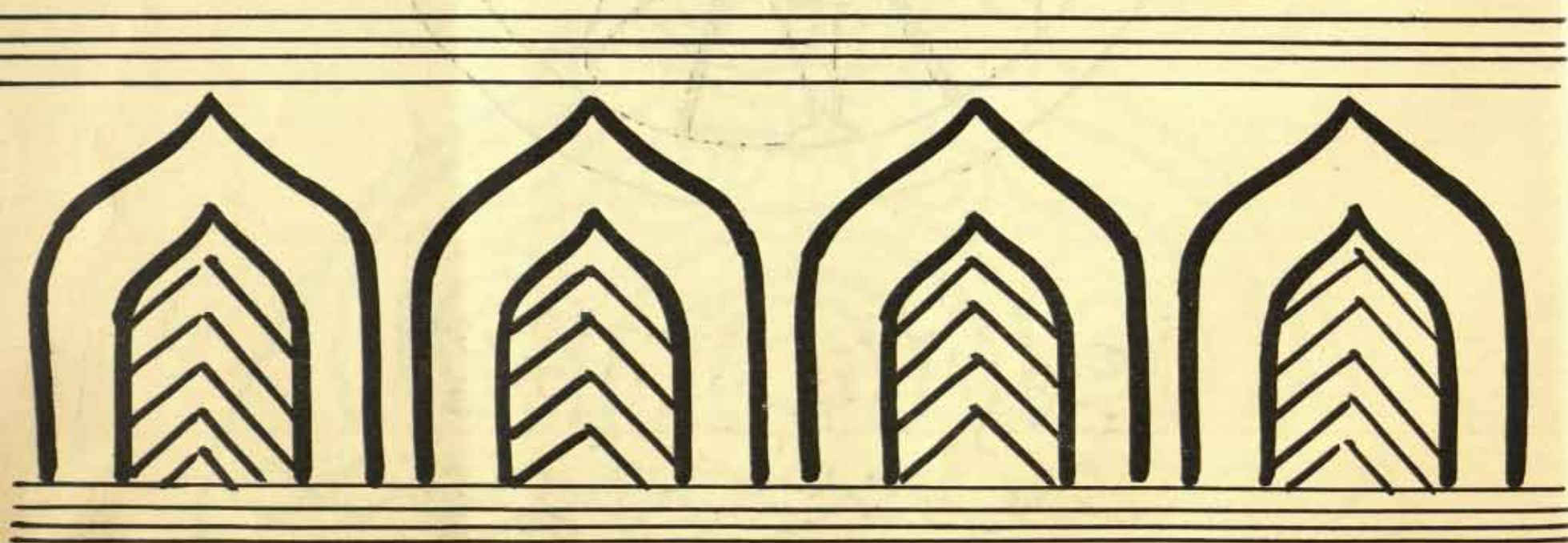
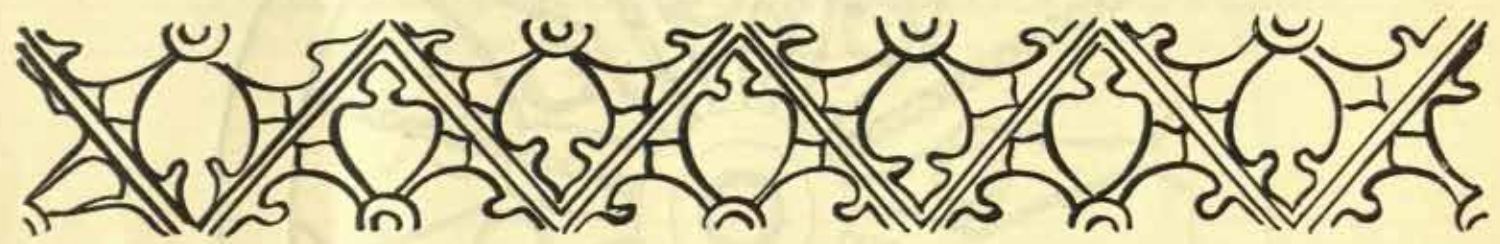
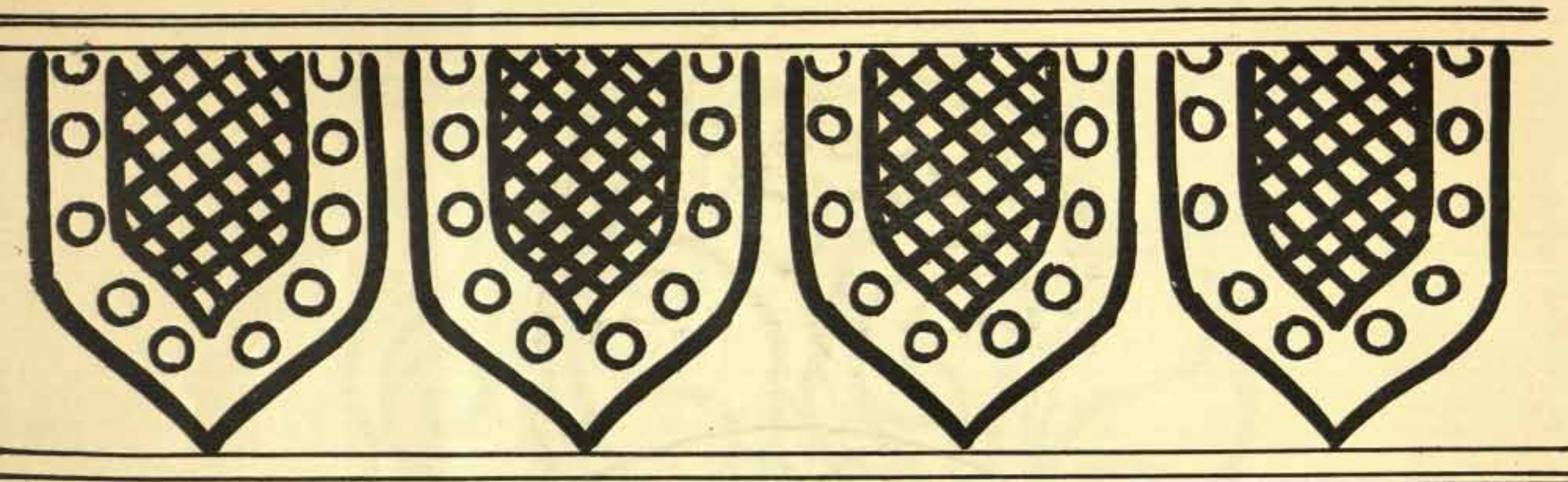


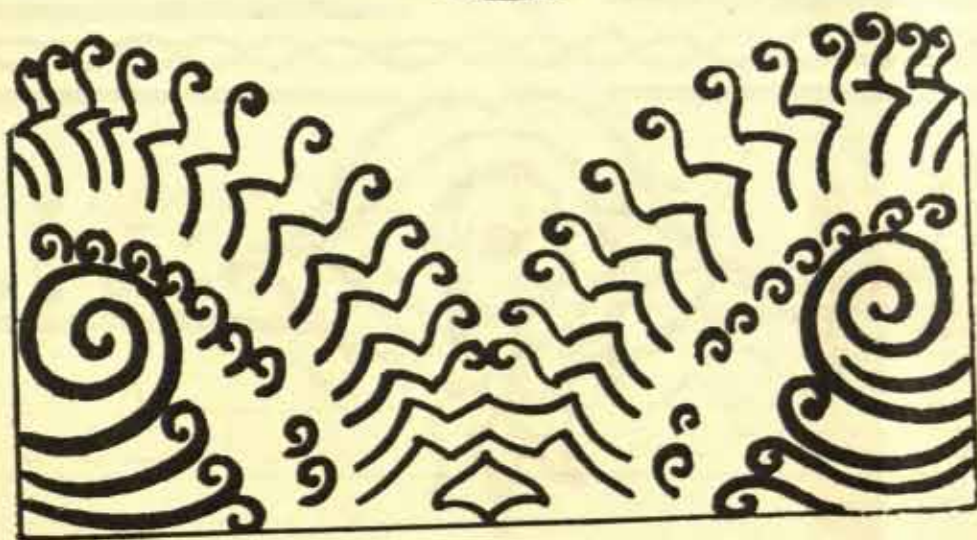
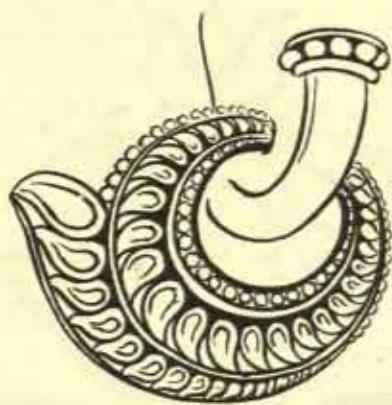
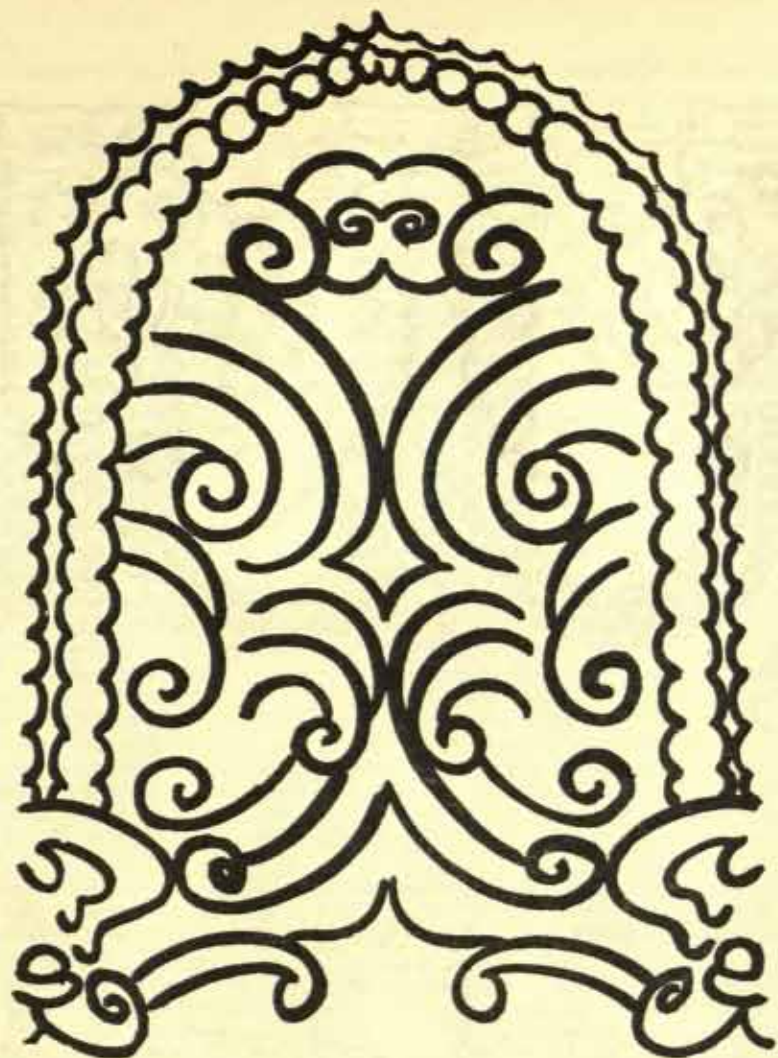


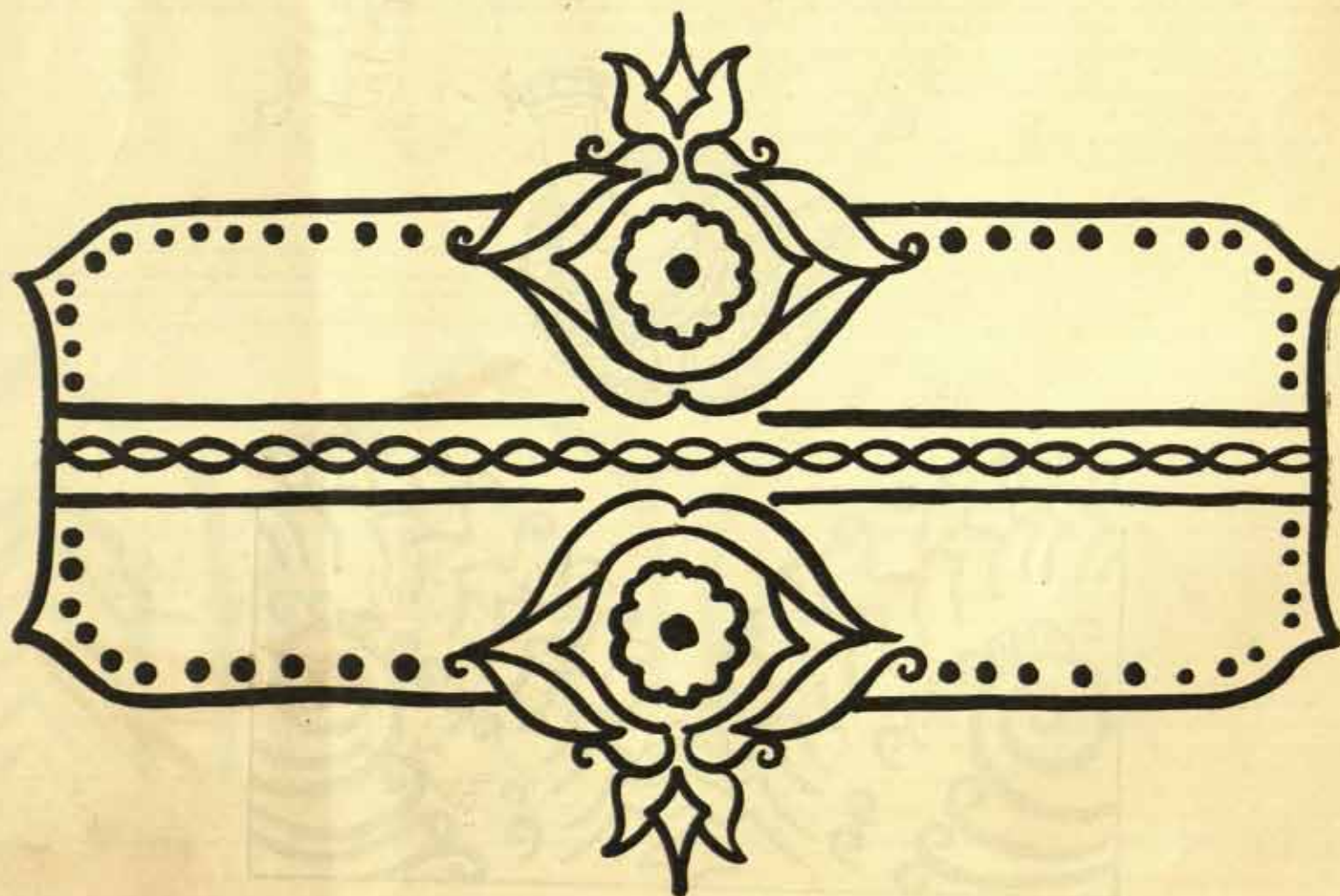
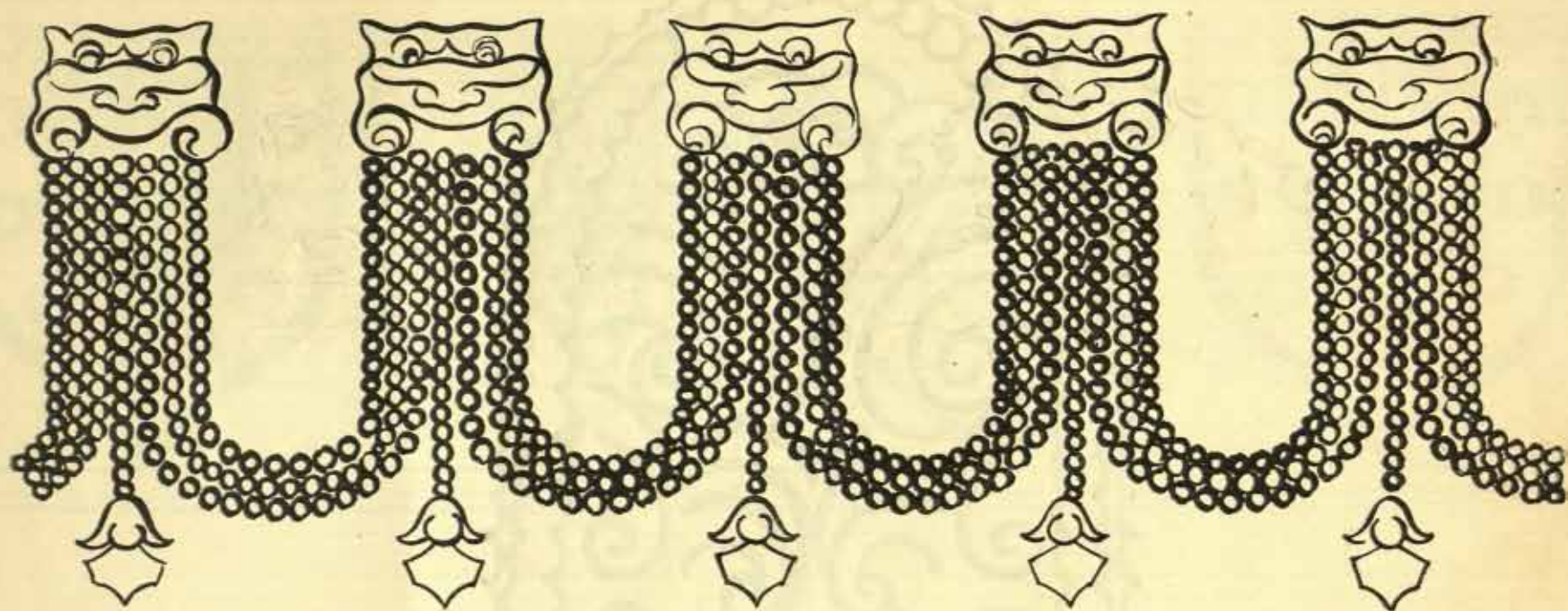


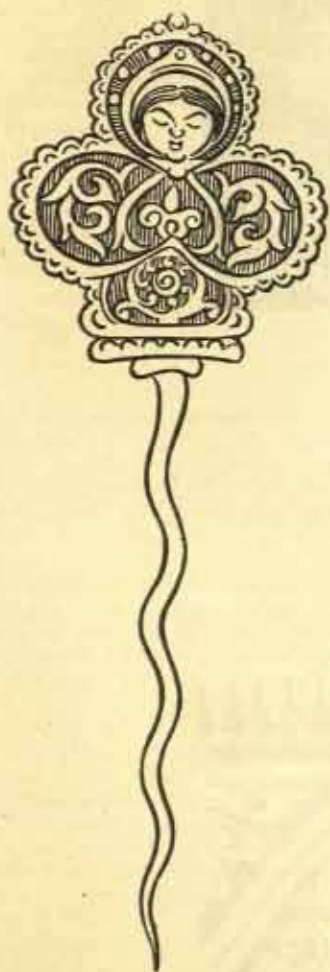


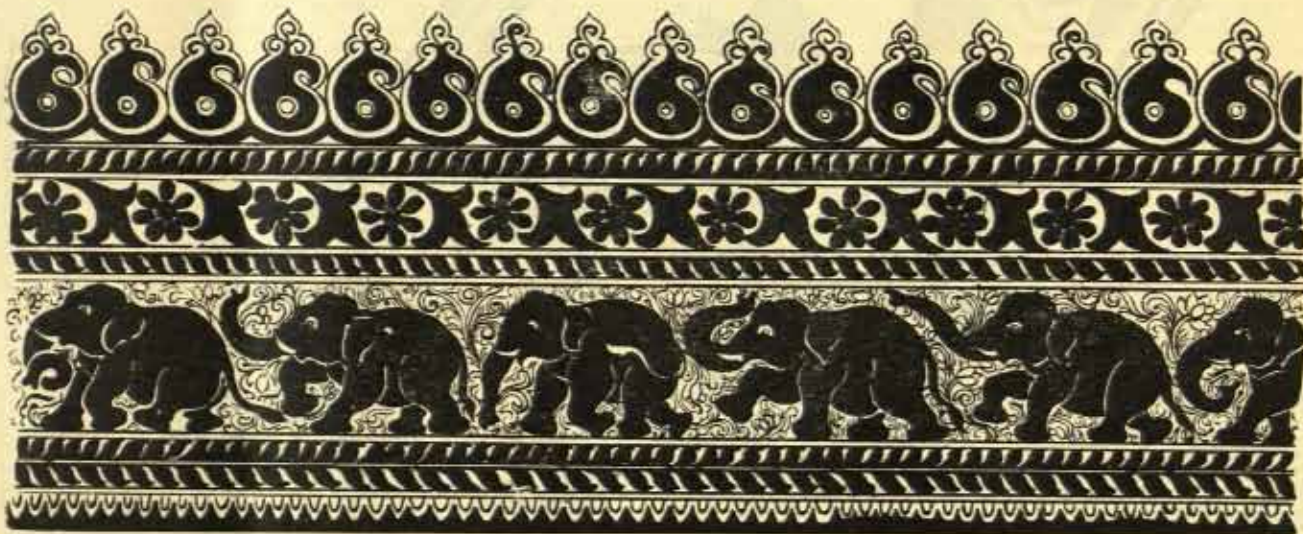


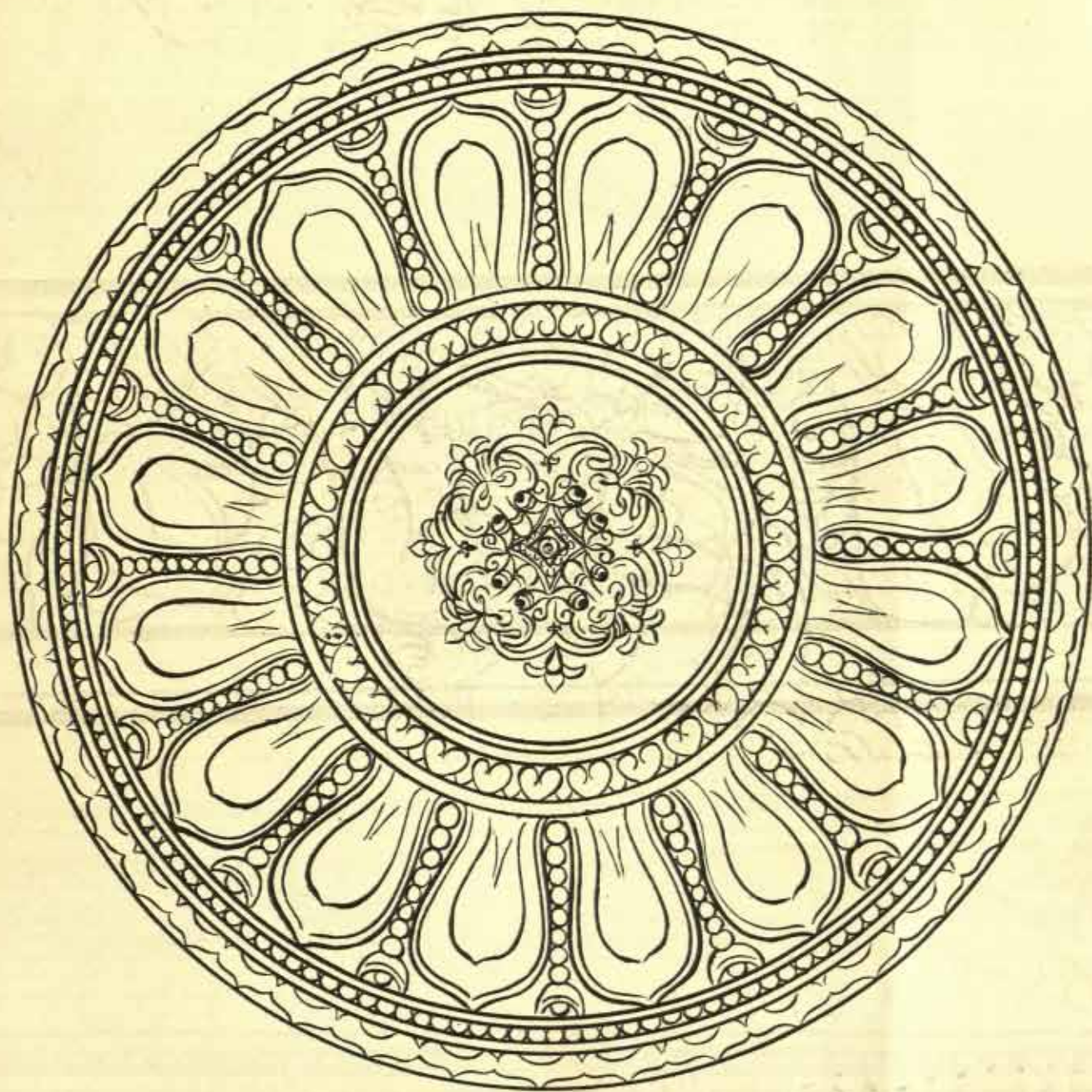


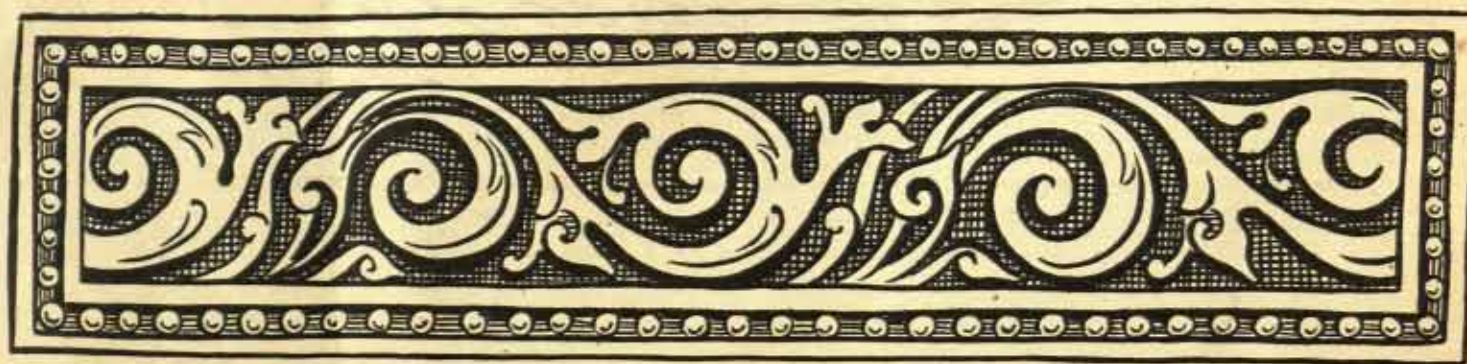


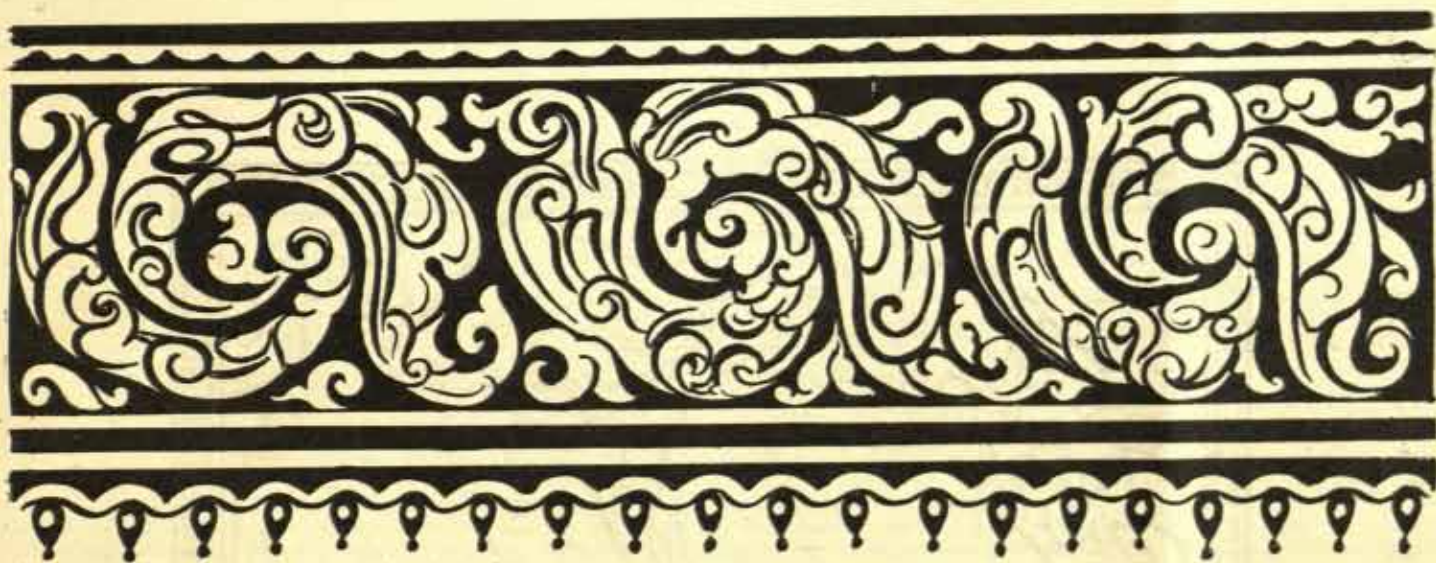
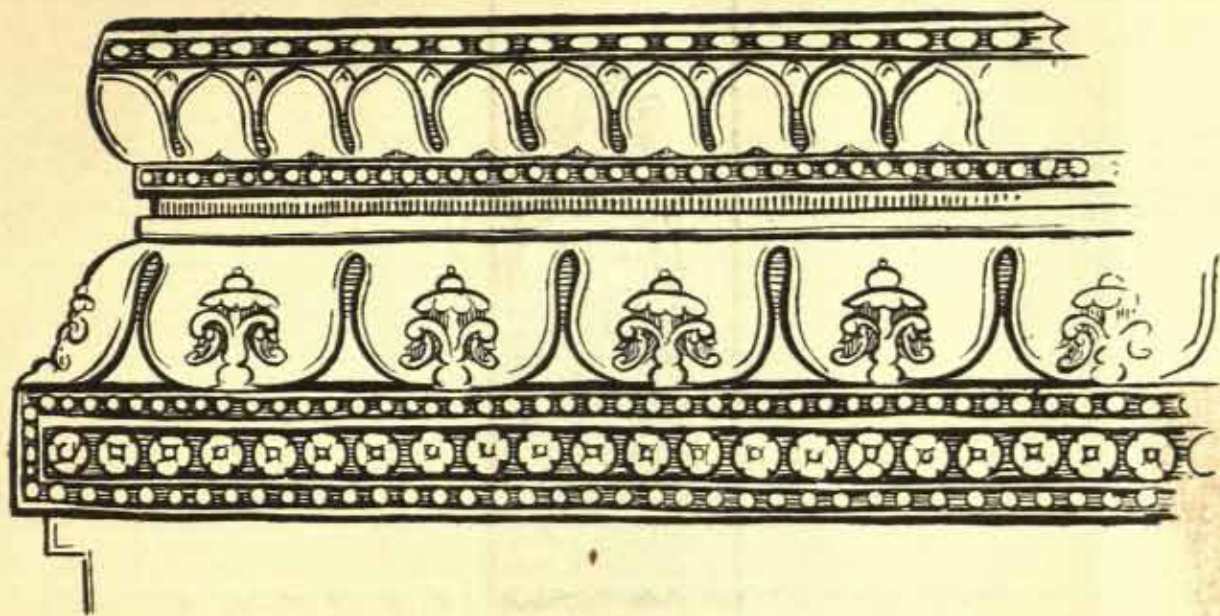


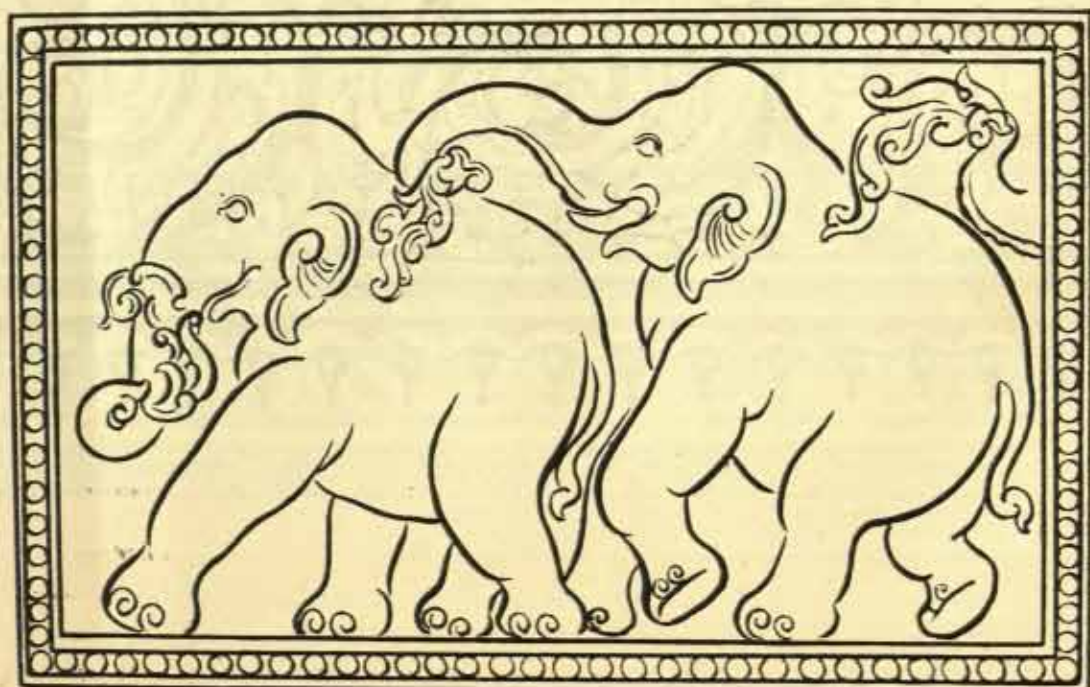


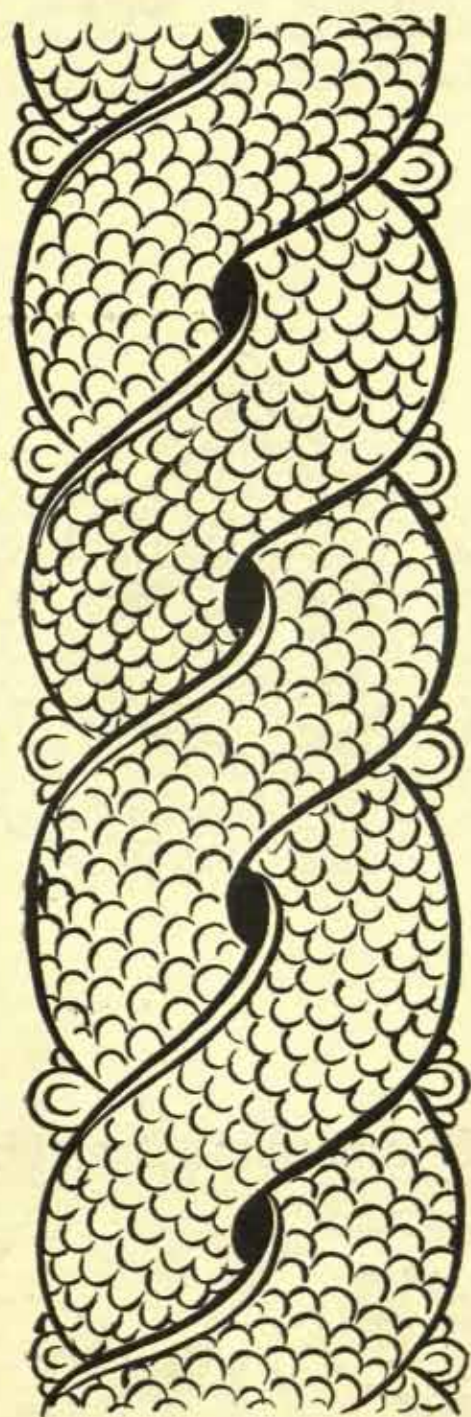




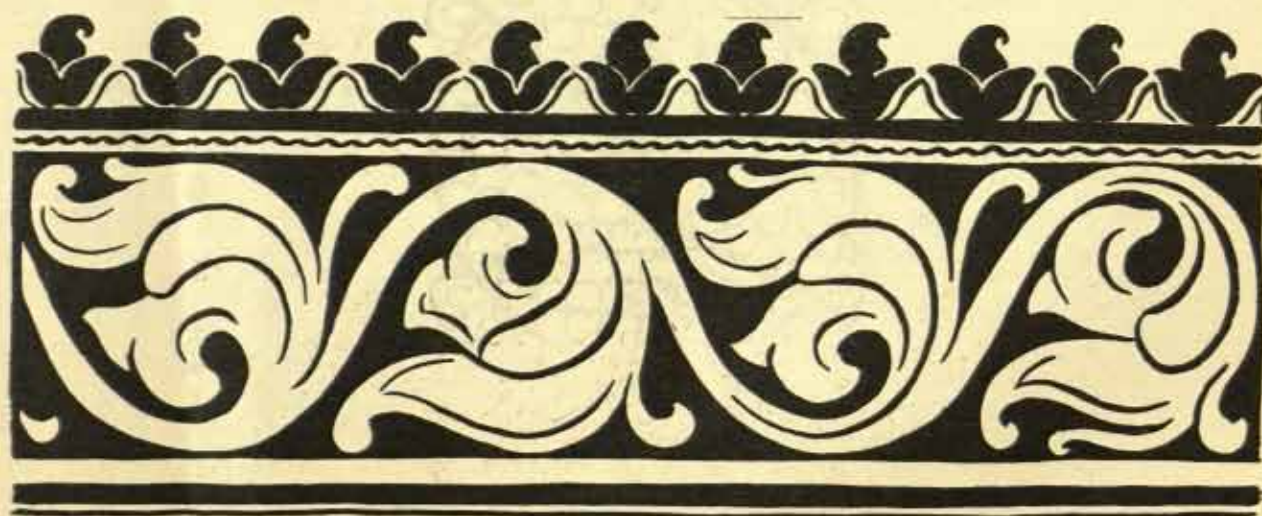


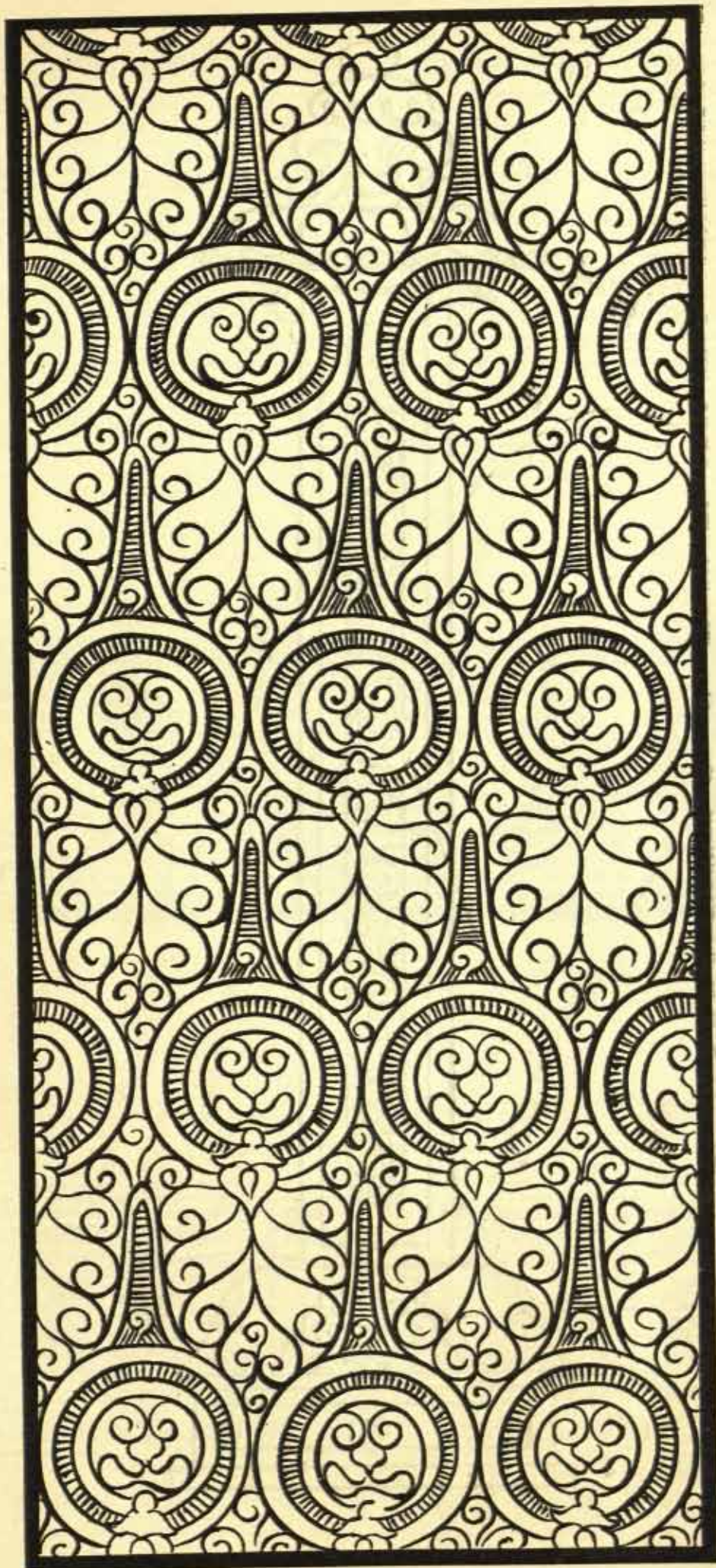


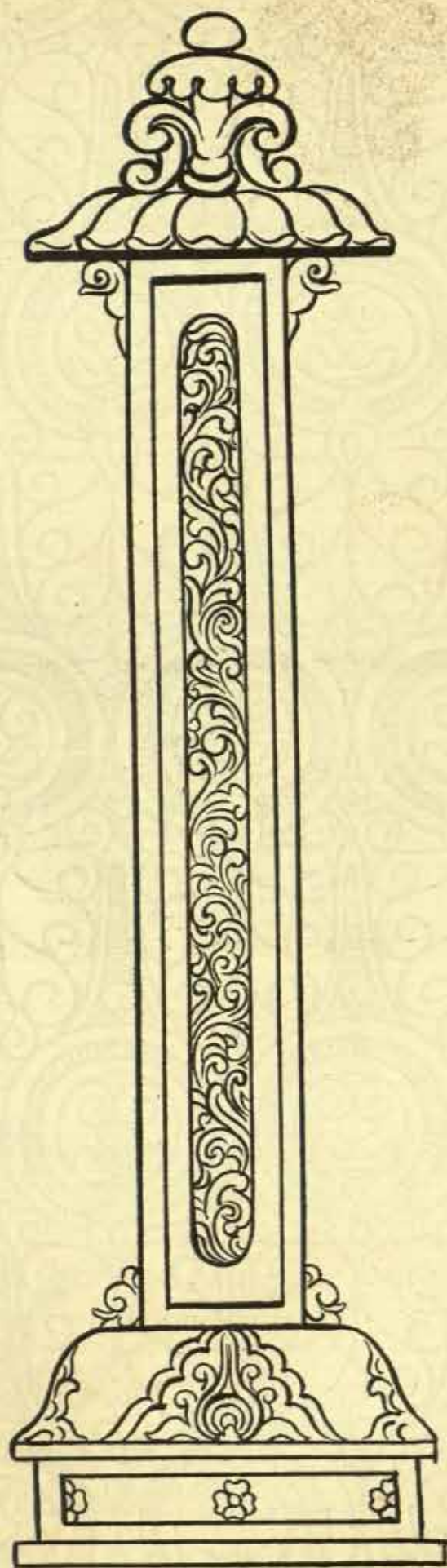


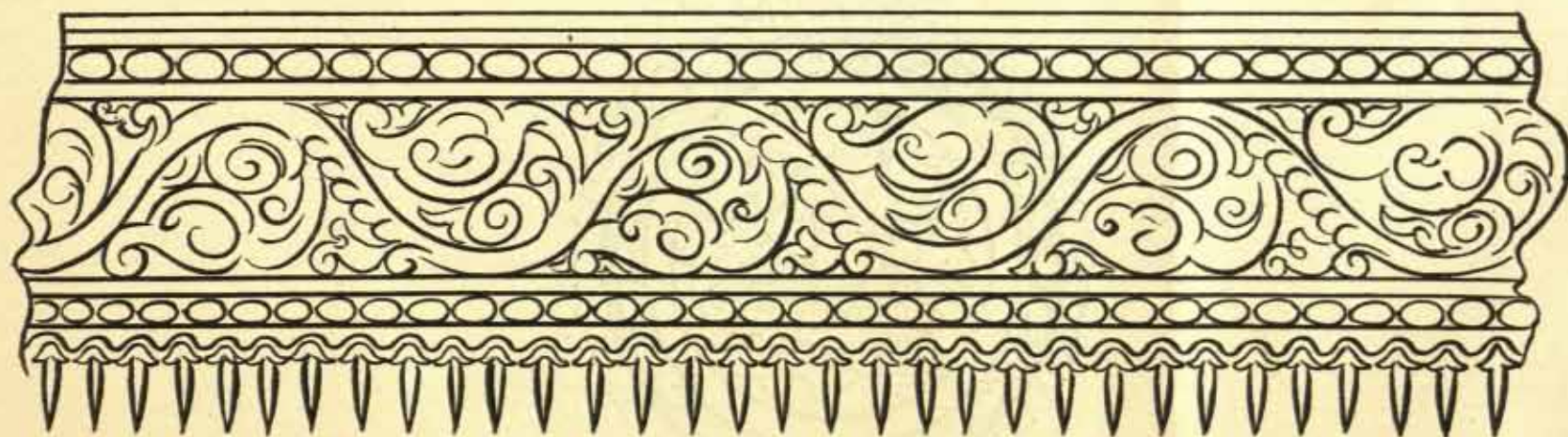
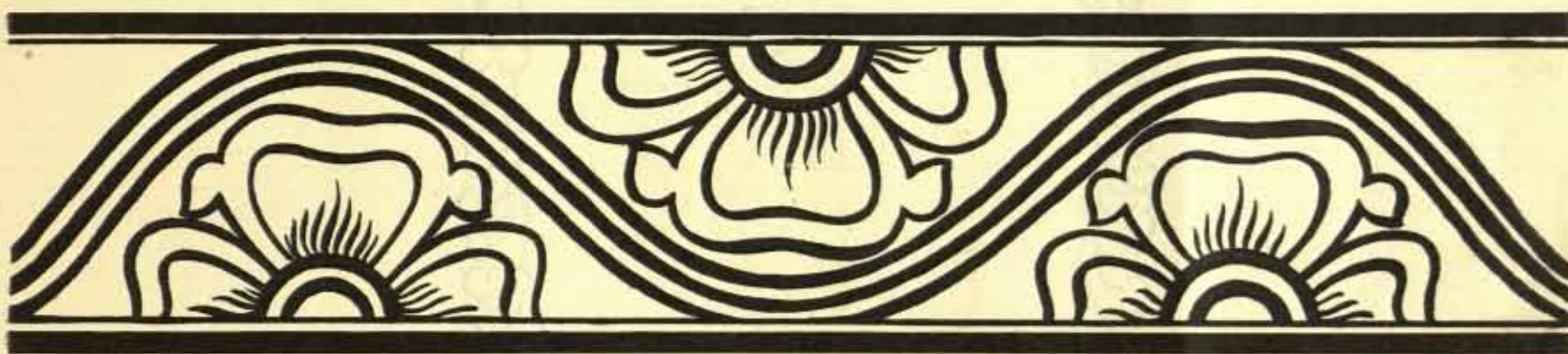
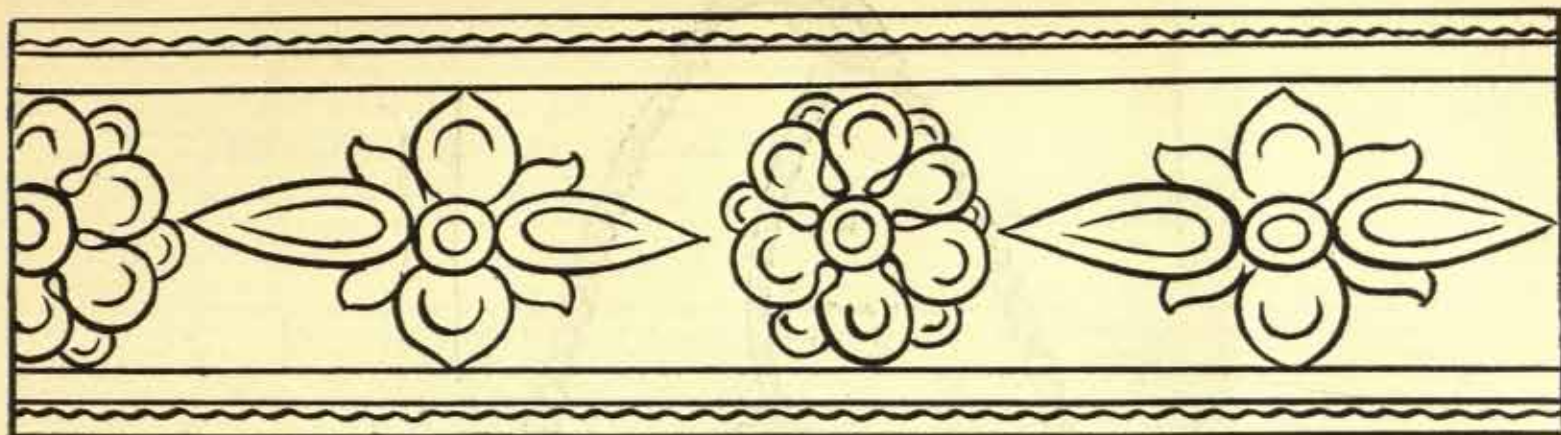


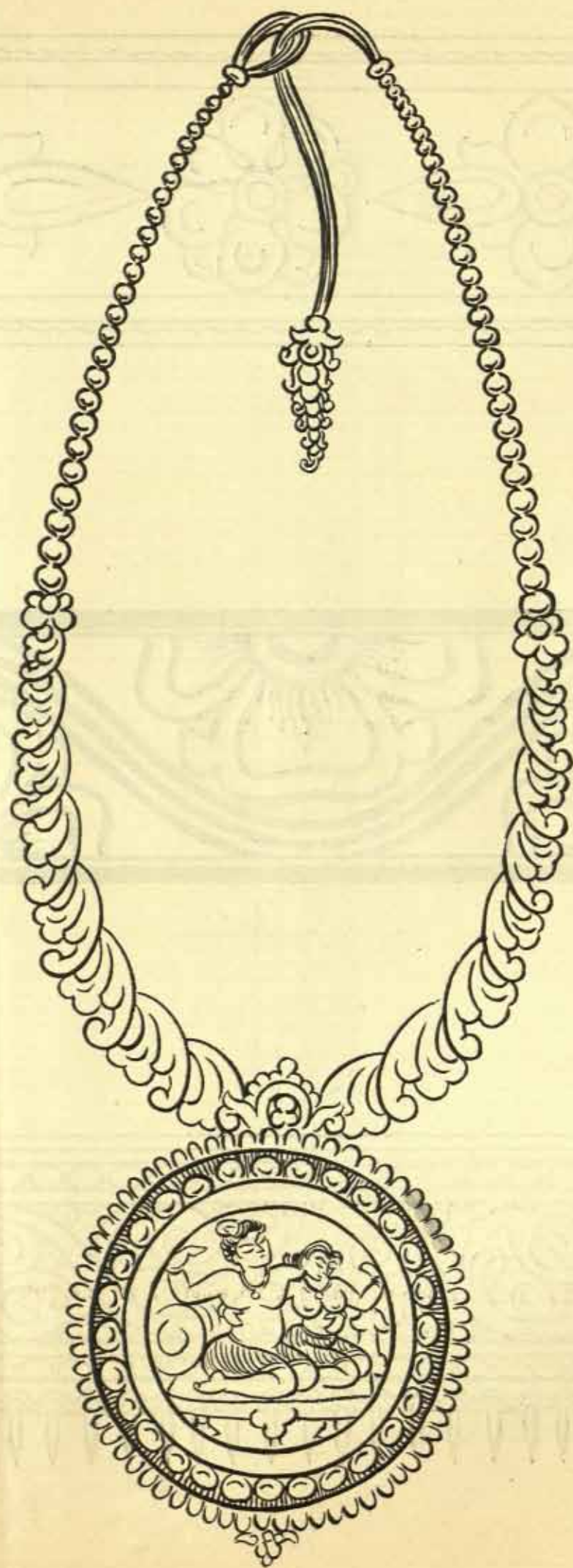
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Measurement of Temples

The measurement of the temples, wherefrom the photographs are taken, are arranged in accordance with the date. The plates, as also the technical annotations, are arranged in the same order. But there are deviations from this order of arrangement of the plates in one or two places in order to avoid repetition of the same design.

PARASURAMESVARA TEMPLE, BHUVANESVAR

DATE : Circa early 8th century A.D.

STONE : Fine grained white sandstone of various hues.

SIZE : *Vimana* : inside 9' 10½" by 9' 9".
outside 19' 9" by 21'.
height 40' 3".

Jagamohana : inside 24' 11¼" by 18' 4".
outside 29' 4" by 22' 7".

SISIRESVARA TEMPLE, BHUVANESVAR

DATE : Circa late 8th century A.D.

STONE : Fine grained reddish white sandstone of various subclasses.

SIZE : *Vimana* : inside 6' 8" sq.
outside 15' sq.
probable height circa 30'.

Jagamohana : inside 17' by 12' 6".
outside 20' by 17'.

VAITAL DEUL, BHUVANESVAR

DATE : Circa late 8th century A.D.

STONE : Fine grained reddish white sandstone of various subclasses.

SIZE : *Vimana* : inside 11' by 8'.
outside 14' by 16'.
height circa 35'.

Jagamohana : inside 15' 9" by 12' 3".
outside 21' 6" by 17' 9".

MUKTESVARA TEMPLE, BHUVANESVAR

DATE : Circa late 9th century A.D.

STONE : Fine grained slightly micaceous sandstone with a reddish tinge.

SIZE : *Vimana* : inside 7' 6" by 7' 2".
outside 15' sq.
height 34' 4".
Jagamohana : inside 15' 3" by 12' 1".
outside 26' by 19' 6".

LINGARAJA TEMPLE, BHUVANESVAR

DATE : *Vimana and Jagamohana* : Circa 10th century.
Natamandira and Bhogamandira : 13th century.

STONE : Different varieties of reddish white sandstone on the main temple, but soft, fine grained, purplish white in some other parts.

SIZE : Compound : 520' by 465'.
Vimana : inside 22' sq.
outside 52' sq.
height circa 144'.
Jagamohana : inside 35' by 30'.
outside 55' by 50'.
height circa 90'.
Natamandira : inside 38' sq.
outside 50' sq.
Bhogamandira : inside 42' sq.
outside 56' 2½" sq.

PARVATI TEMPLE, BHUVANESVAR

DATE : Circa 12th century A.D.

STONE : Different varieties of reddish white sandstone.

SIZE : *Vimana* : inside 9' 8" sq.
outside 26' sq.
height circa 59'.
Jagamohana : inside 14' 6" sq.
outside 31' sq.
height circa 39'.
Natamandira : inside 17' by 8' 10".
outside 17' by 14'.
Bhogamandira : inside 25' 8" sq.
outside 33' sq.

✓ RAJARANI TEMPLE, BHUVANESVAR

DATE : Late 11th century A.D.

STONE : Different varieties of fine grained buff red sandstone.

SIZE : *Vimana* : inside 10' 3" sq.
outside 31' by 29'.
height 55'.

Jagamohana : inside 17' 10" sq.
outside 36' sq.

CHITRAKARINI TEMPLE, BHUVANESVAR

DATE : Circa 12th century A.D.

STONE : Soft, minutely siliceous sandstone, turning yellowish owing to oxidization.

SIZE : *Vimana* : inside 11' 2" sq.
outside 24' sq.
height circa 55'.

Jagamohana : inside 15' 6" by 15' 2".
outside 30' sq.

YAMESVARA TEMPLE, BHUVANESVAR

DATE : Circa 12th century A.D.

STONE : Soft, minutely siliceous sandstone, turning yellowish owing to oxidization.

SIZE : Compound : 181' 9" by 101' 0".
Vimana : inside 11' 3" sq.
outside 20' 3" sq.
height circa 55'.

Jagamohana : inside 16' 6" sq.
outside 28' 6" sq.

✓ KONARAK TEMPLE

DATE : 13th century A.D.

STONE : Soft, spotted white sandstone of various textures. For door jambs, lintels and various statues, however, chlorite has been used.

SIZE : Compound : 857' by 540'.
Vimana : inside 32' 10" sq.
outside 65' 8" sq.
probable height circa 225'.

Jagamohana : inside 60' sq.
outside 94' sq.
height circa 128'.

Natamandira : inside 36' 5½" by 36' 4½".
outside 52' sq. ✓

PILLAR OUTSIDE THE PURI TEMPLE

DATE : 13th century.

STONE : Black chlorite.

SIZE : Pedestal : 7' 9" sq.
height 33' 8".
diameter 2'.
circumference 6' 3½".



Technical Annotations

PARASURAMESVARA TEMPLE.

Plate 1. Mouldings below a niche of the *vimana*, showing lotus petals, animal heads, a bird with foliated tail and other designs.

SISIRESVARA TEMPLE.

Plate 2. Figure of Nataraj on the *bho* projection of the *vimana*. Human figures, flowers and vase and foliar motifs, all interwoven, make it into a superbly attractive pattern.

Plate 3. *Kirttimukha* and other medallions enclosing a lotus flower and human figure on the *vimana*.

Plate 4. Floral and foliar motifs in a vigorous scroll on the side of a niche of the *vimana*.

Plate 5. A bold and arresting floral and foliar pattern on the mouldings below a niche of the *vimana*.

Plate 25. Bold floral patterns on the mouldings below a niche of the *vimana*. Notice *kirttimukha* and other medallions in the centre and beaded strings and pendants at the bottom.

VAITAI DEUL.

Plate 6. Part of the arch of the *torana* outside the Vaitai Deul. Intertwining serpents, floral and other motifs make up its several bands.

Plate 7. Part of the pillar and the arch of the *torana* outside the Vaitai Deul. Rendering geese with possibly fish in their beaks may be false but imaginative.

Plate 8. Part of the right-hand pillar of the *torana* outside the Vaitai Deul. Notice the row of pendants on the top, *bara jhanjhi* in the middle, beaded strings and the bells suspended from chains.

Plate 9. A fascinating foliage scroll on the jamb of the entrance to the *jagamohana*.

Plate 10. A floral band and a row of pendants below a niche of the *vimana*.

Plate 11. A pleasing pattern of foliar and floral motifs on the mouldings below a niche of the *vimana*.

Plate 12. Another pattern below a niche of the *vimana*.

Plate 13. A niche on the *vimana* with a mutilated figure. Notice the bold and sweeping scrolls on its sides with the vase and floral motifs at the bottom.

MUKTESVARA TEMPLE.

Plate 14. Part of a pillar of the *torana* with a row of *kirttimukhas* and beaded strings and pendants.

Plate 15. *Kirttimukha* and foliar motifs on a side pillar of the southern latticed window.

Plate 26. *Jali* work on a pillar of the *vimana*.

Plate 27. Bold floral and animal motifs on a pillar. Notice the beautiful lotus petals surrounded by *makras*.

LINGARAJA TEMPLE.

Plate 16. A small scenic niche surmounted by a pattern of medallions and other decoration on the basement mouldings of the *vimana*.

Plate 17. A pattern of medallions, attendant figures and scroll work above a niche on a pilaster of the *vimana*.

Plate 18. Upper portion of the chlorite statue of Nisa Parvati in the northern niche of the *vimana*.

Plate 19. Lower portion of the statue of Nisa Parvati.

Plate 20. Creeper motif with foliage and animal insets on the basement mouldings of the *vimana*.

PARVATI TEMPLE.

Plate 21. Pilasters of the *jagamohana* with a *naga* pillar in the recess. Notice the profuse decoration of the surface with *kirttimukhas*, scrolls, *jali* borders and an excellent bunch of leaves.

Plate 22. *Naga* and *Nagini* pillars on the *jagamohana* with a multiple canopy above a small niche.

RAJARANI TEMPLE.

Plate 23. Two dancing figures on a pilaster of the *vimana*. Particularly pleasing is the representation of the plant supporting the pedestal.

Plate 24. Excellent foliage scrolls on a pillar of the *vimana*.

Plate 28. Part of the figure of a *nartaki* on a pilaster of the *vimana*. Particularly pleasing is the representation of the plant supporting the pedestal.

Plate 29. Luxurious foliage scrolls on the recessed pillar between two pilasters of the *vimana*.

Plate 30. Another recessed pillar between two pilasters of the *vimana*.

CHITRAKARINI TEMPLE.

Plate 31. Decorative bands surmounted by *kirttimukhas* on the side of a window of the *jagamohana*.

Plate 32. Bands of floral and foliar motifs on the side of a niche of the *vimana*.

Plate 33. Bands of floral and foliar motifs on the side of another niche of the *vimana*.

Plate 34. Foliage bands on the side of a window of the *jagamohana*. Notice the extremely graceful rendering of the animals in insets.

YAMESHWAR TEMPLE.

Plate 35. A band of leaves and a scroll of animal insets on the side of a window of the *jagamohana*.

Plate 36. A small niche on the basement mouldings of the *vimana*. Notice the extremely pleasing foliage design below the niche.

Plate 37. A portion of the door lintel showing a scroll of animal insets.

Plate 38. Another portion of the same door lintel.

Plate 39. Floral motifs with beautiful lotus petals and animal figures on a pedestal.

KONARAK.

Plate 40. Lower portion of a pillar of the main temple showing creepers and medallions.

Plate 41. Part of the chlorite door lintel now lying loose on the steps of the *jagamohana*. Couples of flying demigods, musicians, interlaced serpents and a foliage scroll make up its friezes.

Plate 42. Same door jamb with intertwining serpents, figures of musicians and other figures.

Plate 43. Same door jamb. Notice the graceful intertwining serpents and creeper scroll.

- Plate 44. Part of the chlorite jamb of the main entrance to the *jagamohana*. Of its eight bands of decoration, the three represented here show amorous couples, human beings hanging on to a creeper (*gelbai*) and *kirttimukhas*.
- Plate 45. Figure of a royal personage at the basement of the main temple surrounded by beautiful foliar motifs.
- Plate 46. A scroll work with medallion, lotus petals and *naga* pillar.
- Plate 47. Pleasing decoration of both foliar and animal motifs on the *vimana* of Mayadevi's temple with human figures.
- Plate 48. Medallions and creeper scrolls on the *vimana* of the main temple.
- Plate 49. Another part of the door jamb showing amorous couples and series of an up-growing plant (*bara jhanjhi*) and lotus petals.
- Plate 50. Lower portion of three bands on the same door jamb with *kirttimukhas* and medallions enclosing human faces.
- Plate 51. Hub of a wheel seen from the side. Lotus petals, beaded bands, flowers and *jali* border make up its simple but extremely effective decoration.
- Plate 52. Figure of a royal personage in a small niche on the plinth. Notice the narrow border of beads and lozenges on the canopy of the niche.
- Plate 53. A wheel on the plinth of the *vimana*. Notice the creeper scroll with insets on its rim and medallions enclosing figures on its axle and spokes.
- Plate 54. Creeper scrolls with bird, animal and foliage insets on the middle portion of the plinth.
- Plate 55. Outer surface of the rim of a wheel.
- Plate 56. Part of the rim of a wheel with creeper scroll.
- Plate 57. Spoke of a wheel with decorations.
- Plate 58. Spokes of another wheel.
- Plate 59. Hub of a wheel. The axle has broken off but notice the pleasing decoration.
- Plate 60. Part of the spoke of a wheel. Notice the beautiful dancing figure.
- Plate 61. Decoration on the basement of the walls of the *vimana*. Notice the long overhanging lotus petals, creepers with animal insets and scrolls of luxurious foliage.

Plate 62. A band of elephant figures on a pillar inside the *natamandira*.

Plate 63. Foliage decoration and a procession of marching warriors on the side of a niche of the *jagamohana* of Mayadevi's temple.

Plate 64. Sun's charioteer and three of the seven horses at the base of the chlorite Sun image now in the sculpture-shed.

Plate 65. Broken chlorite image of Sun in the southern niche of the *vimana* of Mayadevi's temple.

Plate 66. A scroll of interlocking foliage on the *jagamohana* of Mayadevi's temple.

Plate 67. A scroll work band and part of a broken *nagini* pillar on the *jagamohana* of Mayadevi's temple.

Plate 68. Pedestal with foliar decoration underneath a griffin figure in the *jagamohana* of Mayadevi's temple.

PILLAR OUTSIDE THE JAGANNATH TEMPLE, PURI.

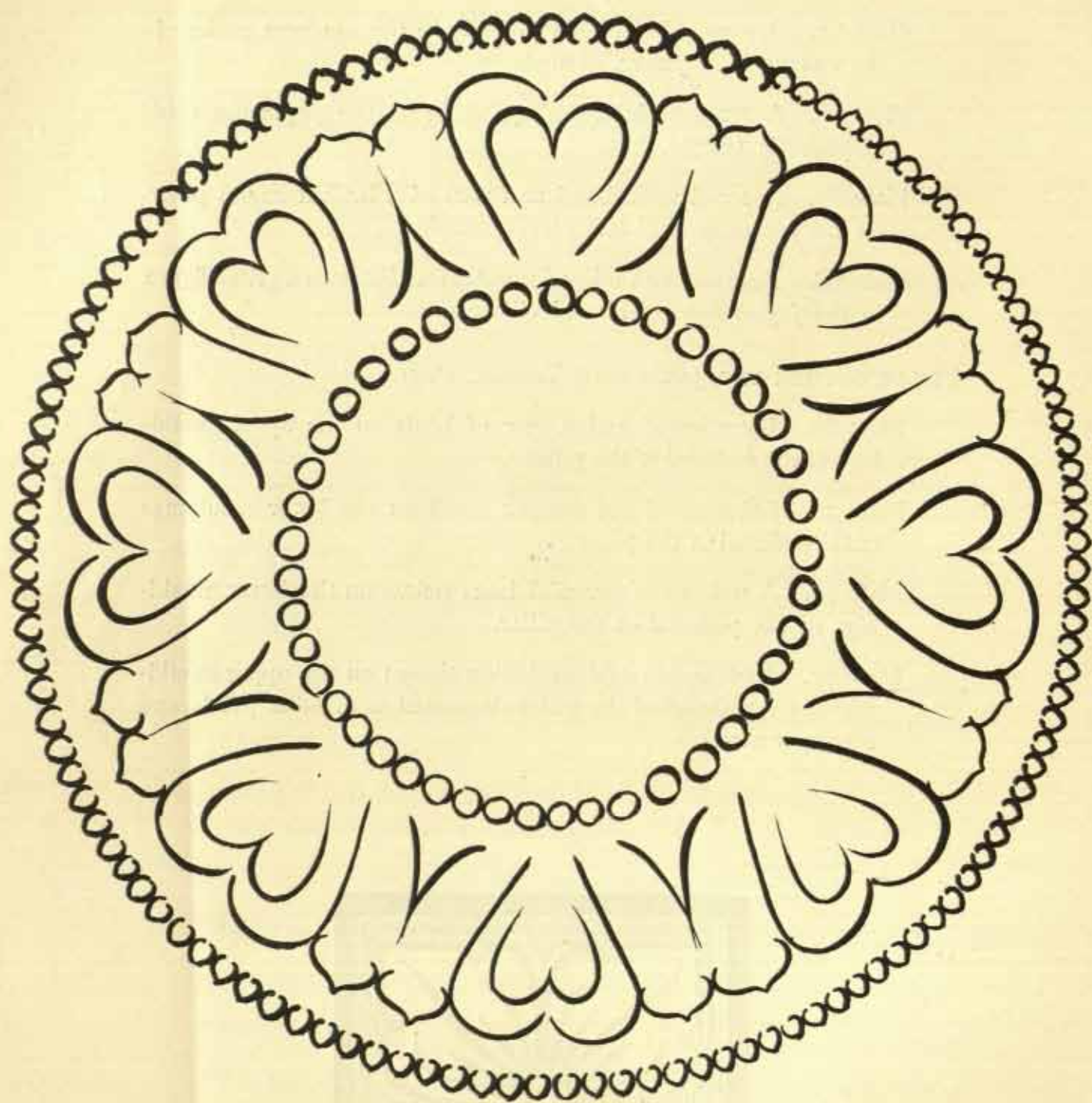
Plate 69. Lotus motif and a row of birds on the upper mouldings of the pedestal of the pillar.

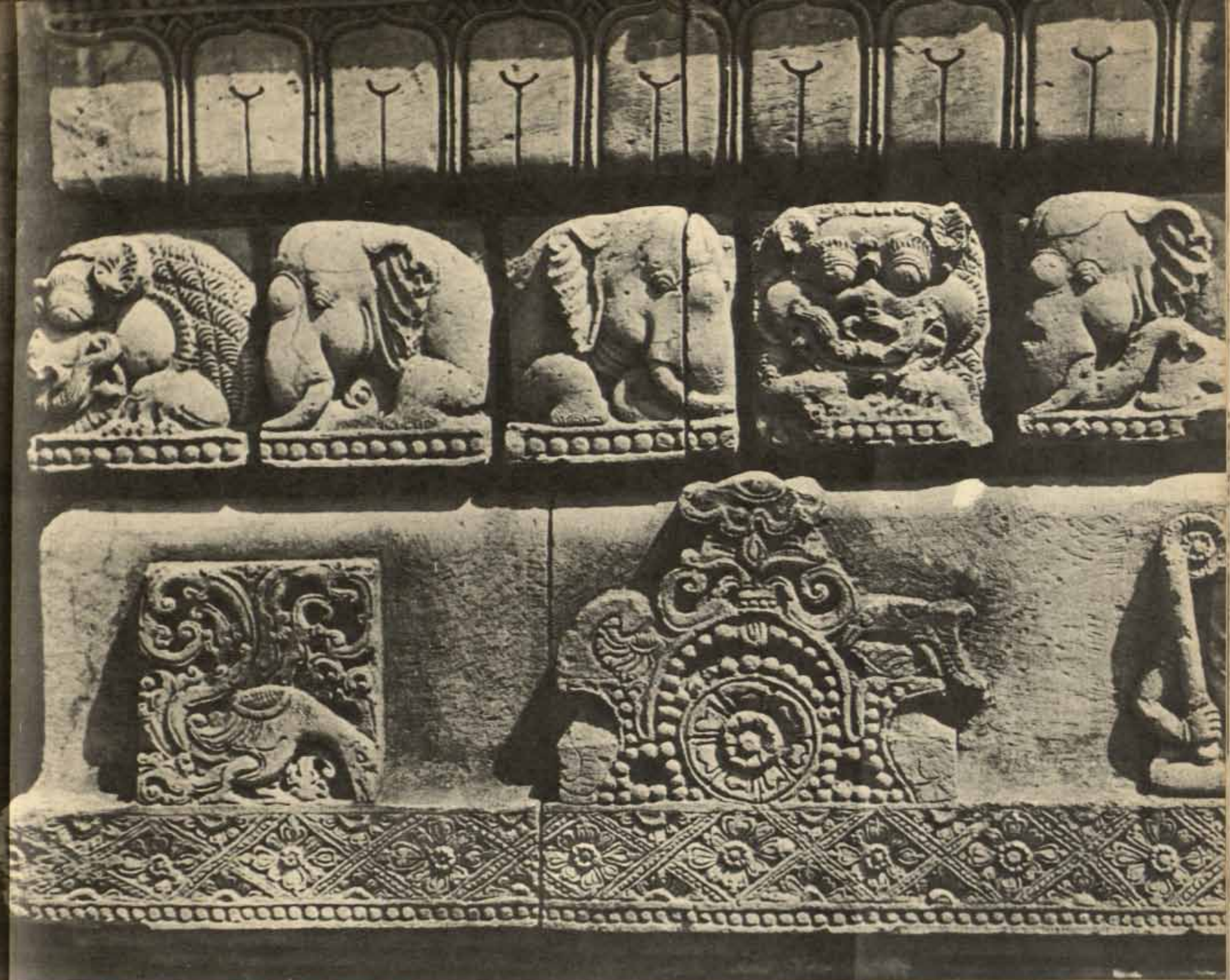
Plate 70. Lotus motif and creeper scroll on the lower mouldings of the pedestal of the pillar.

Plate 71. A pattern of graceful lotus petals on the lower mouldings of the pedestal of the pillar.

Plate 72. *Kirttimukha* and medallion design on the upper mouldings of the pedestal of the pillar decorated with lotus petals and a creeper scroll.





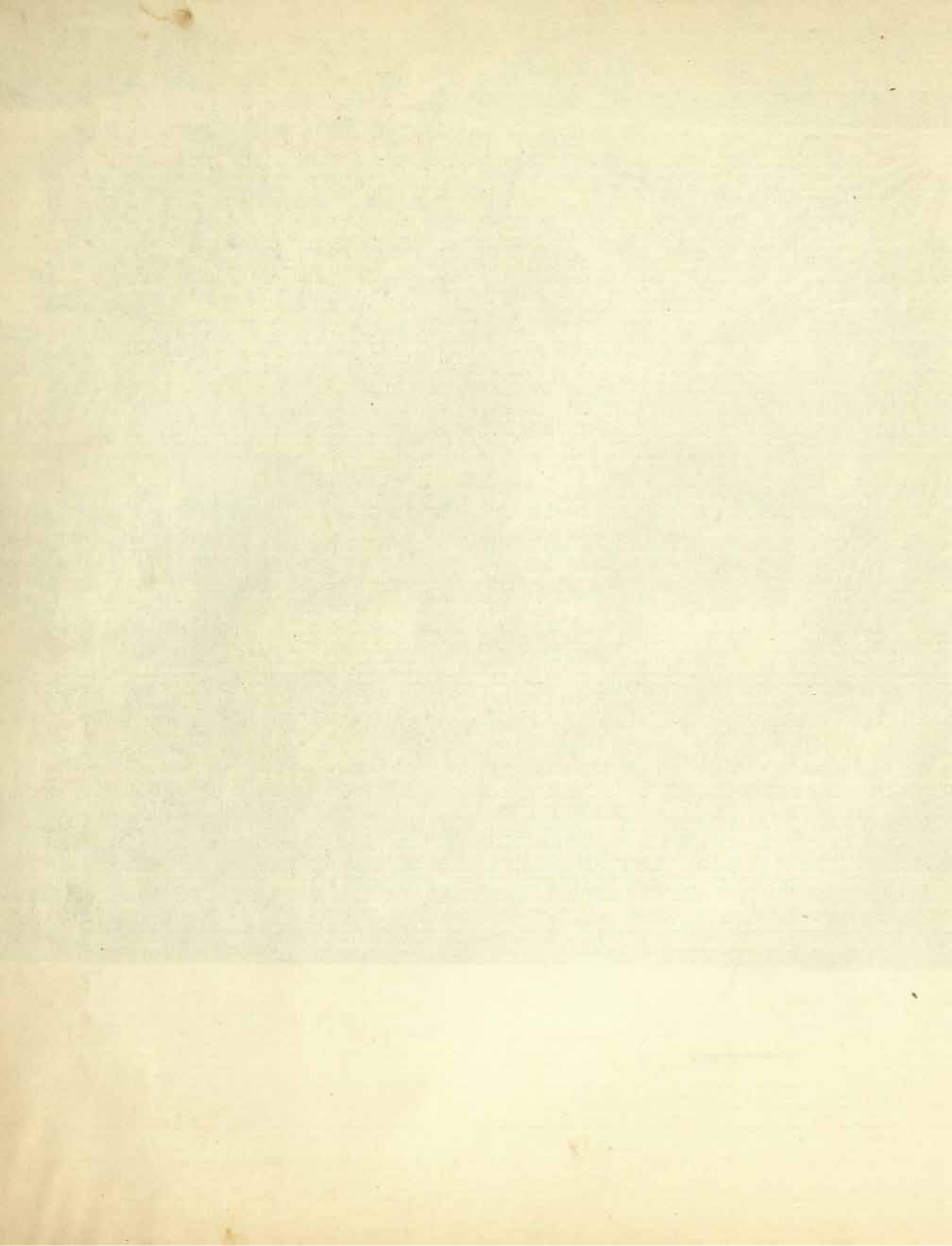






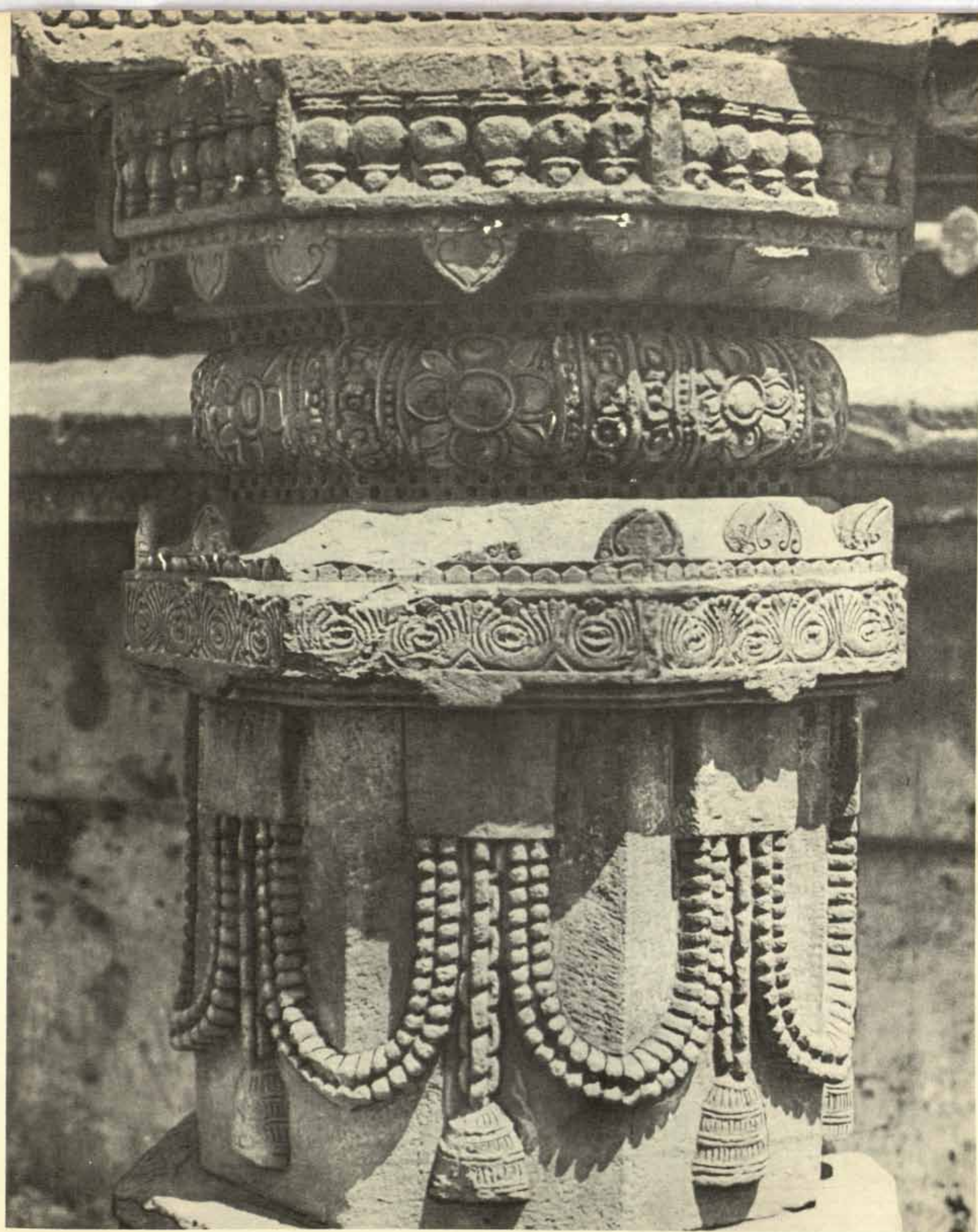














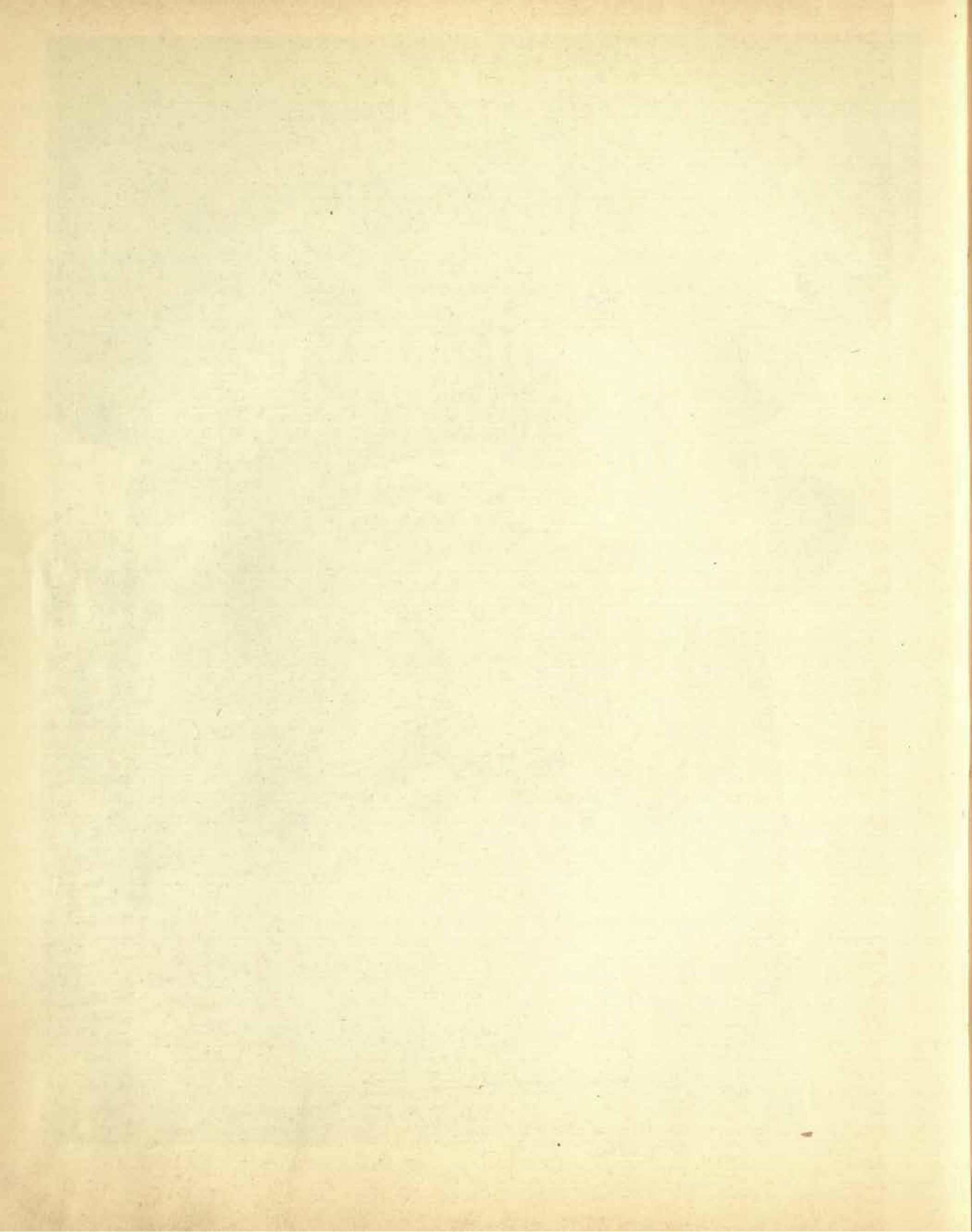


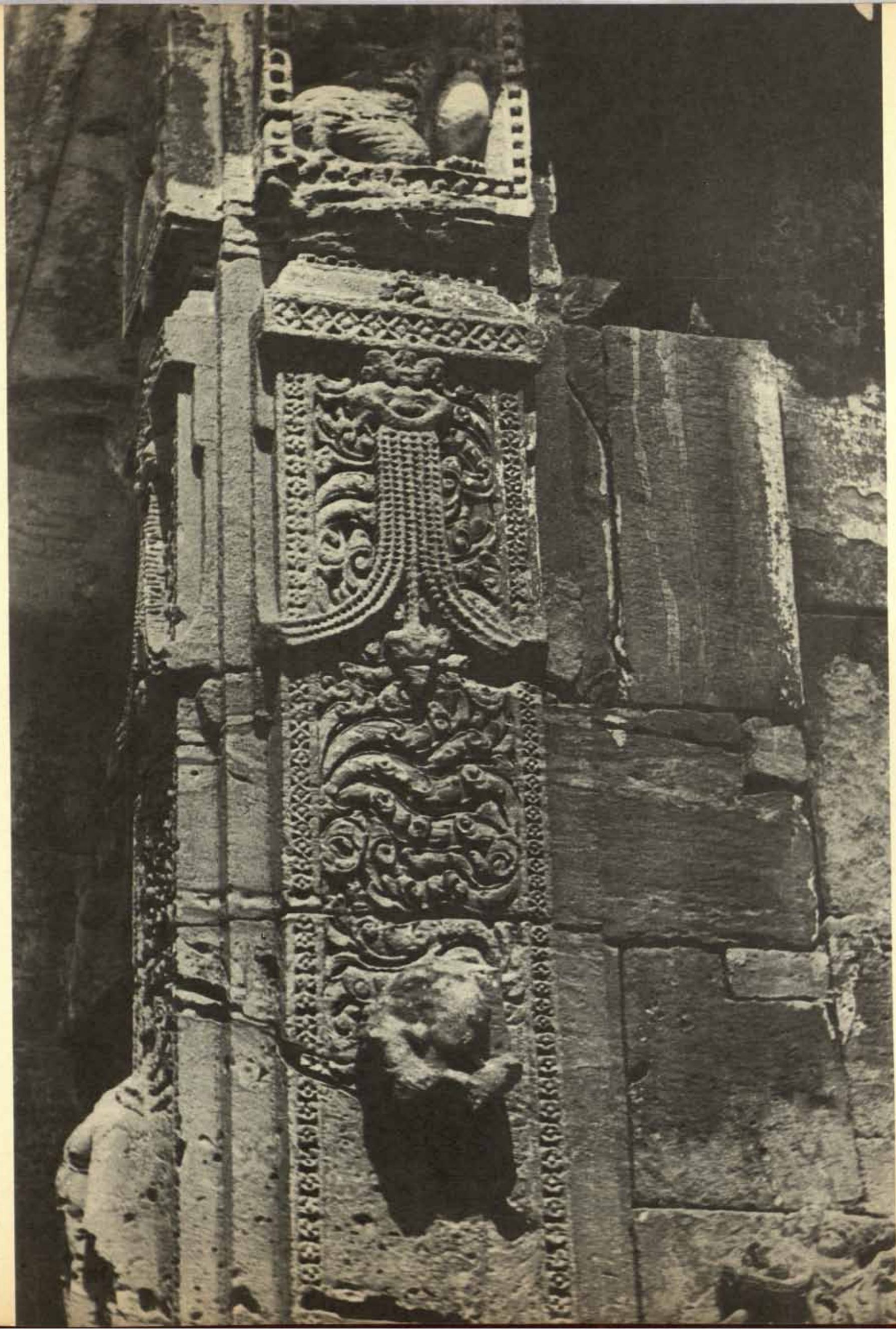


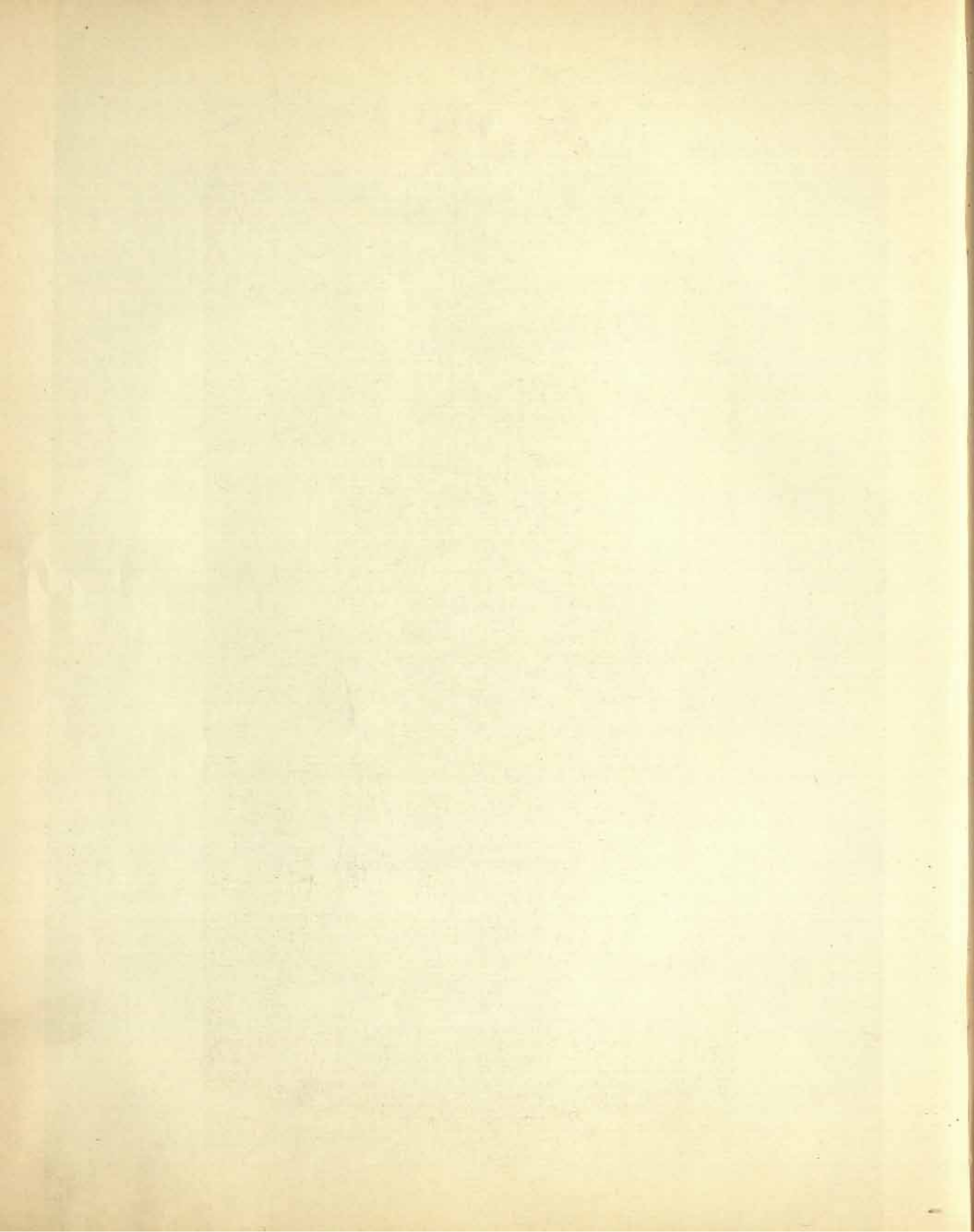




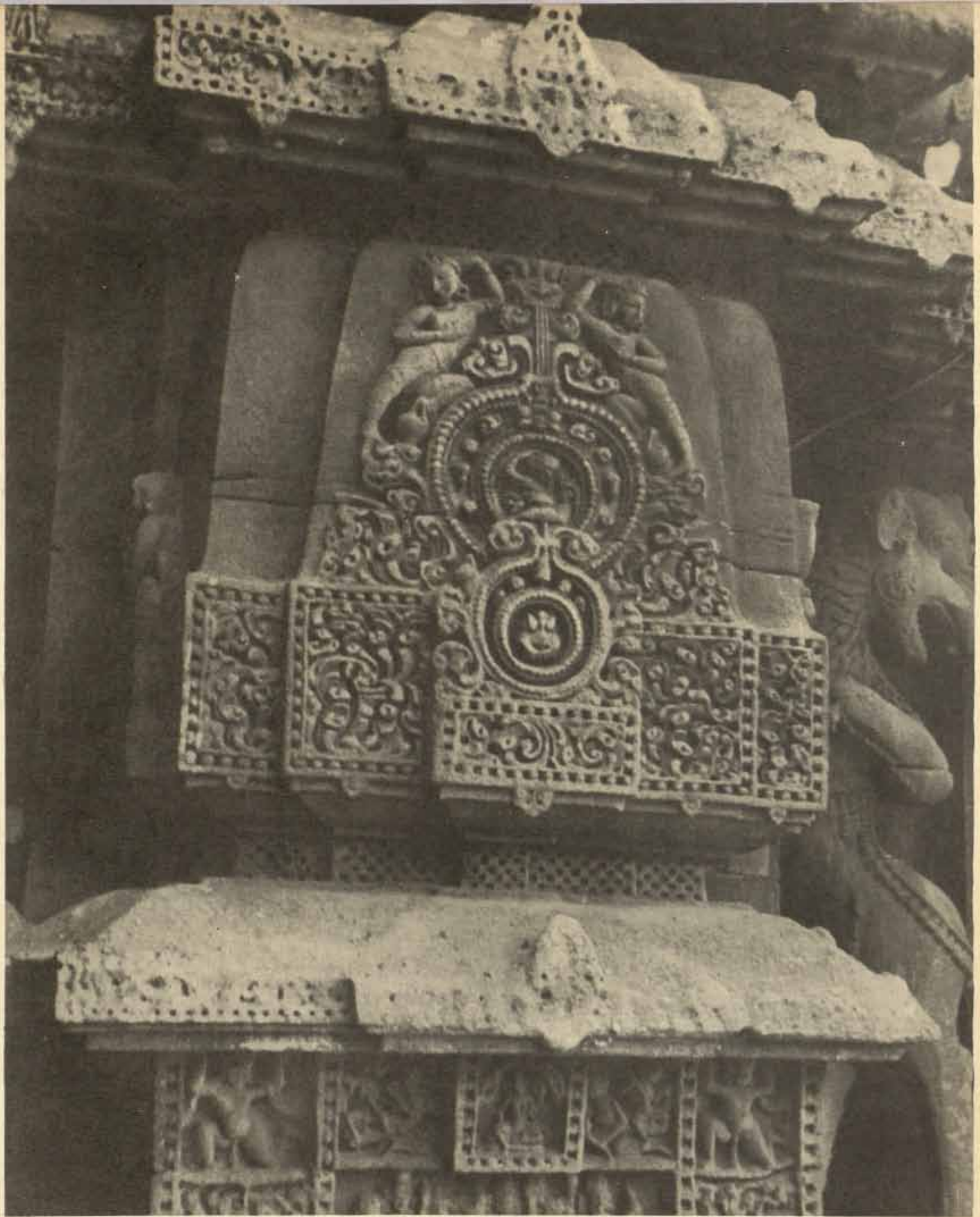












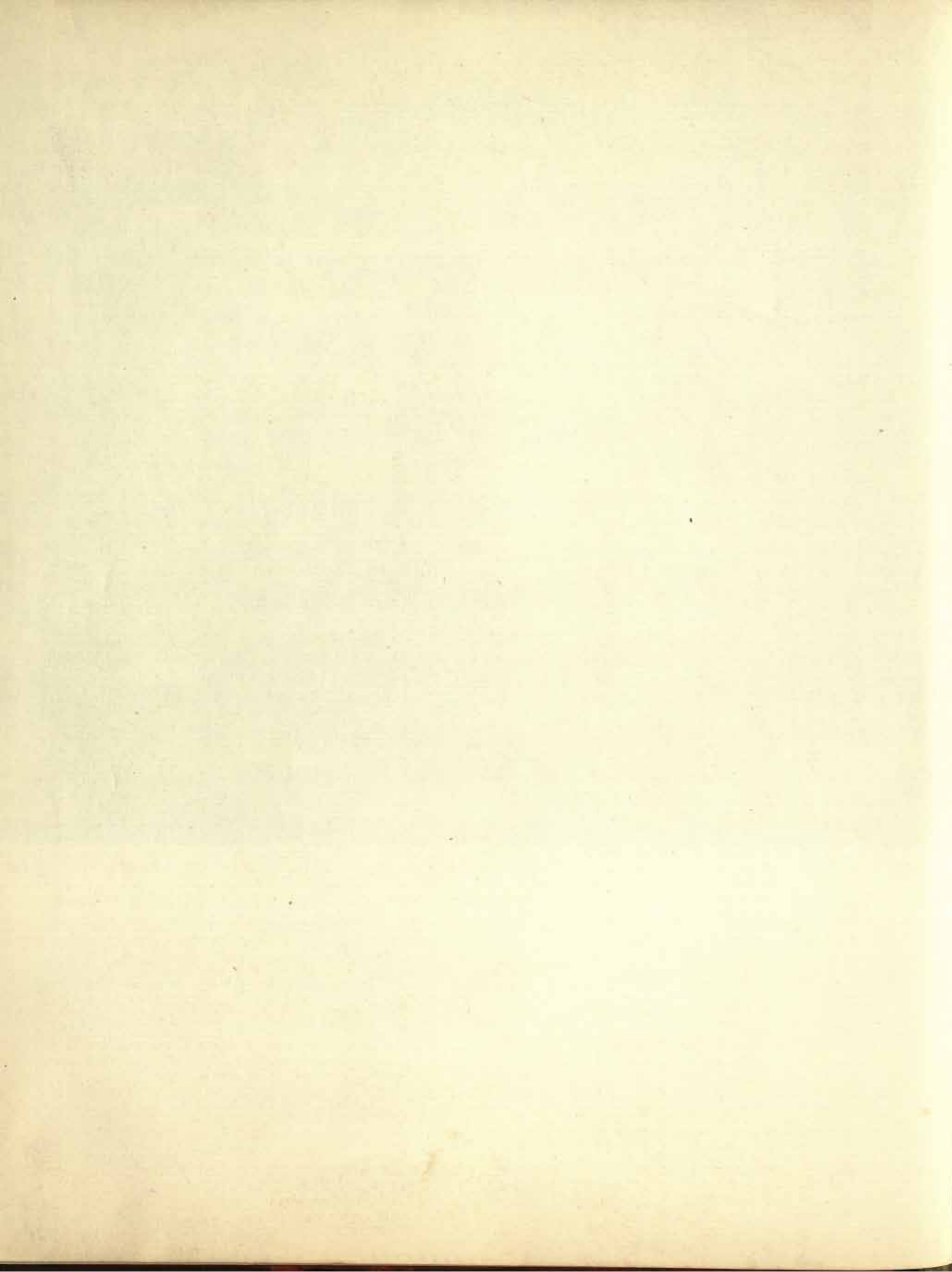


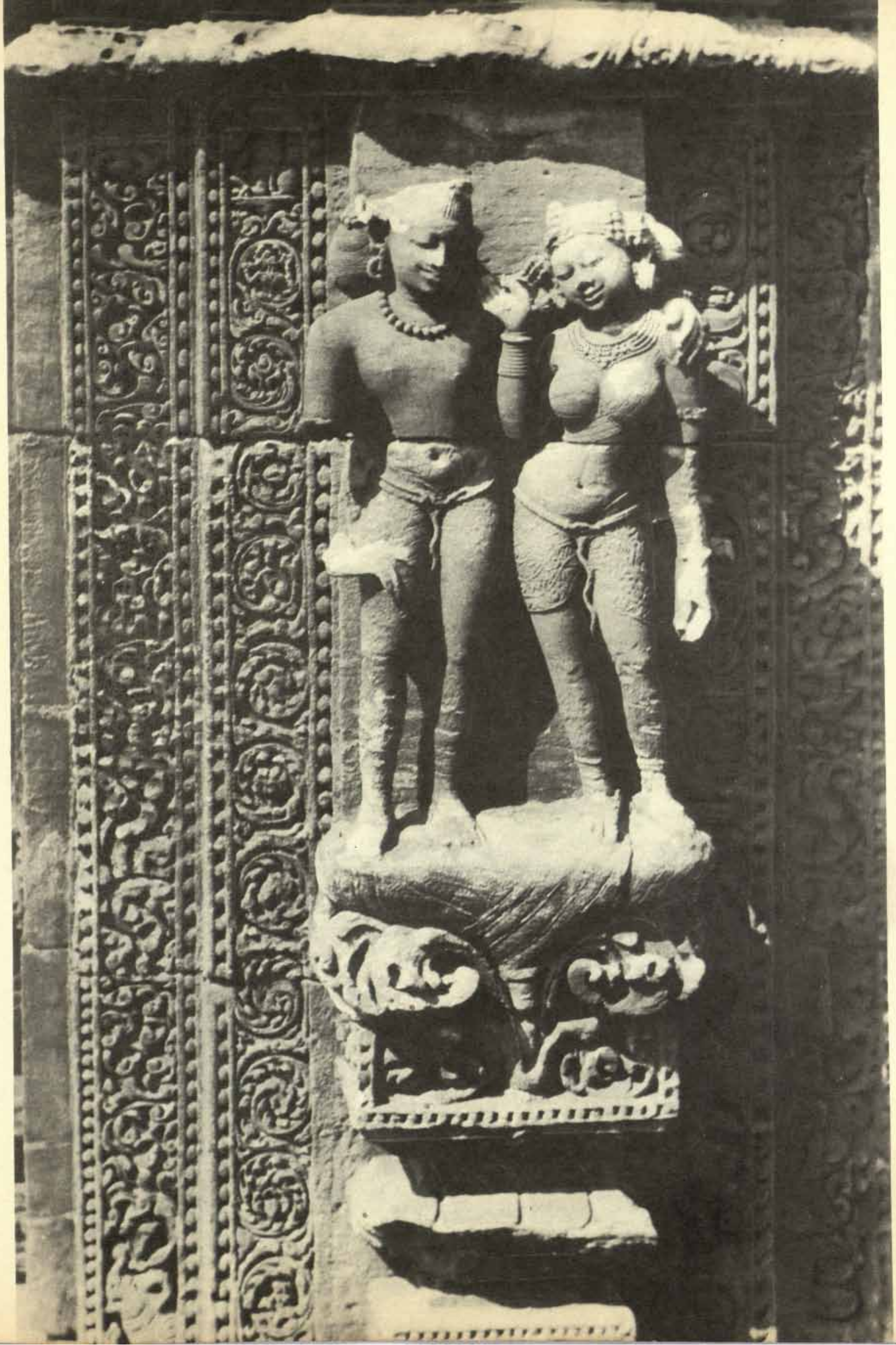


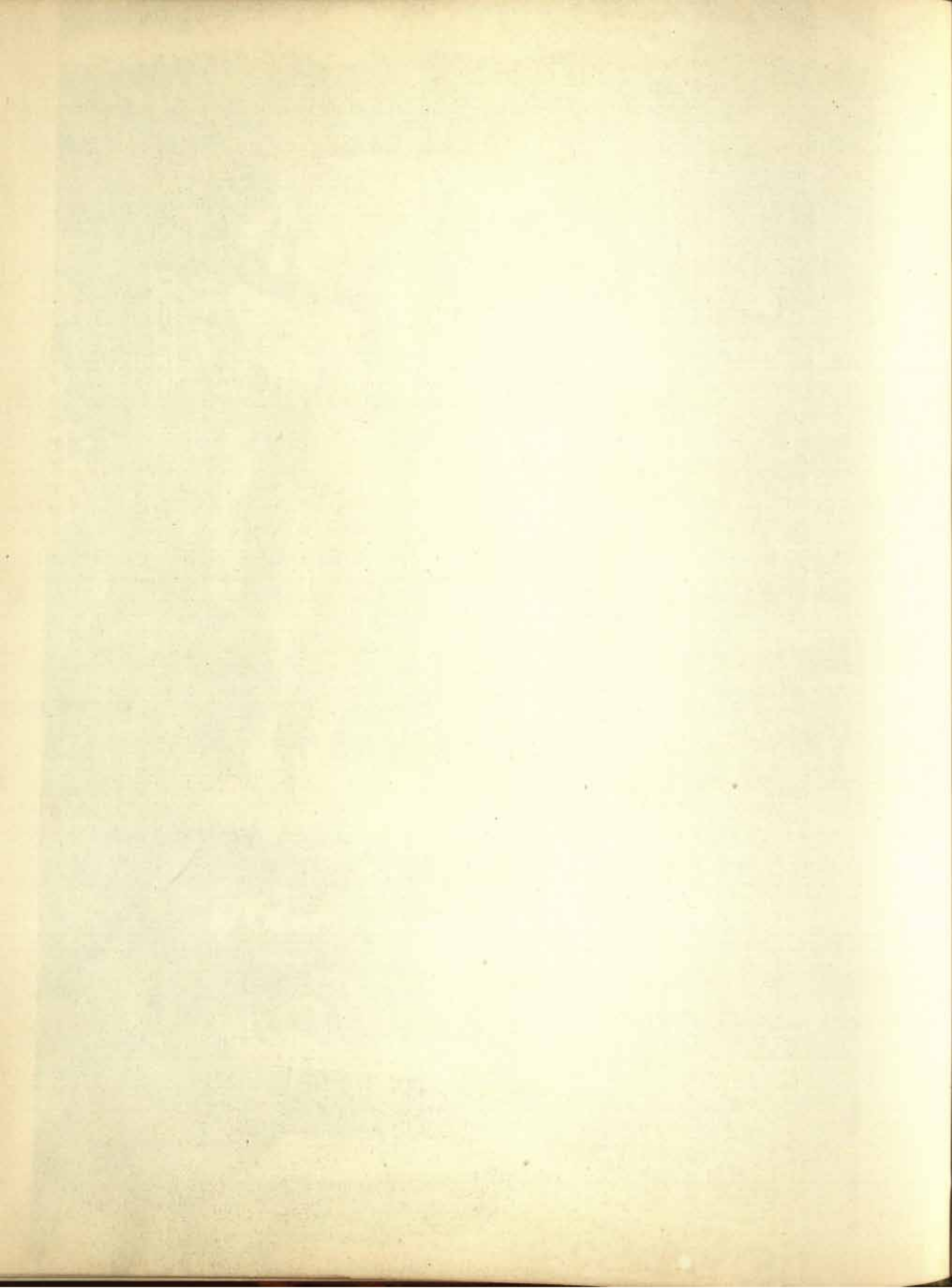




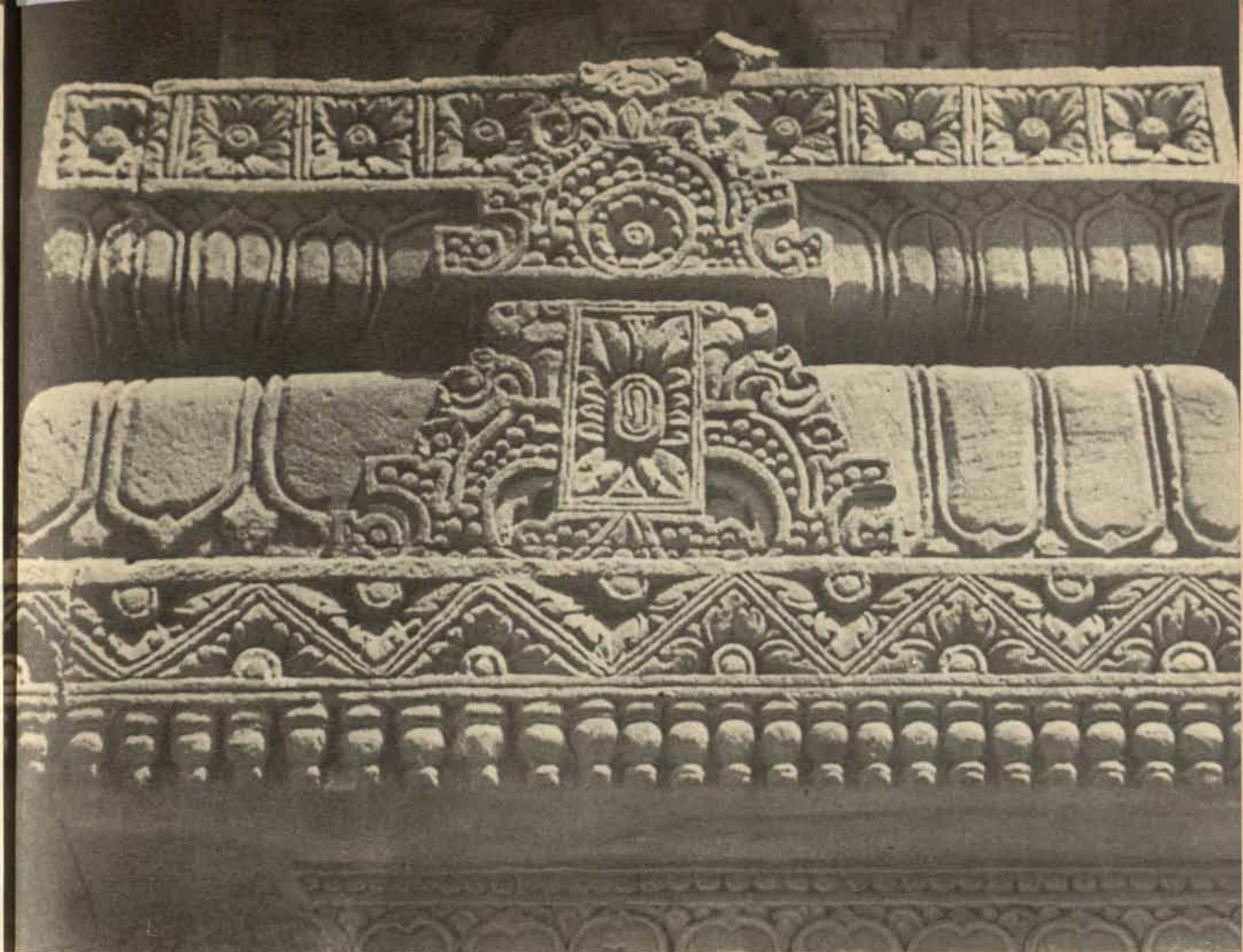


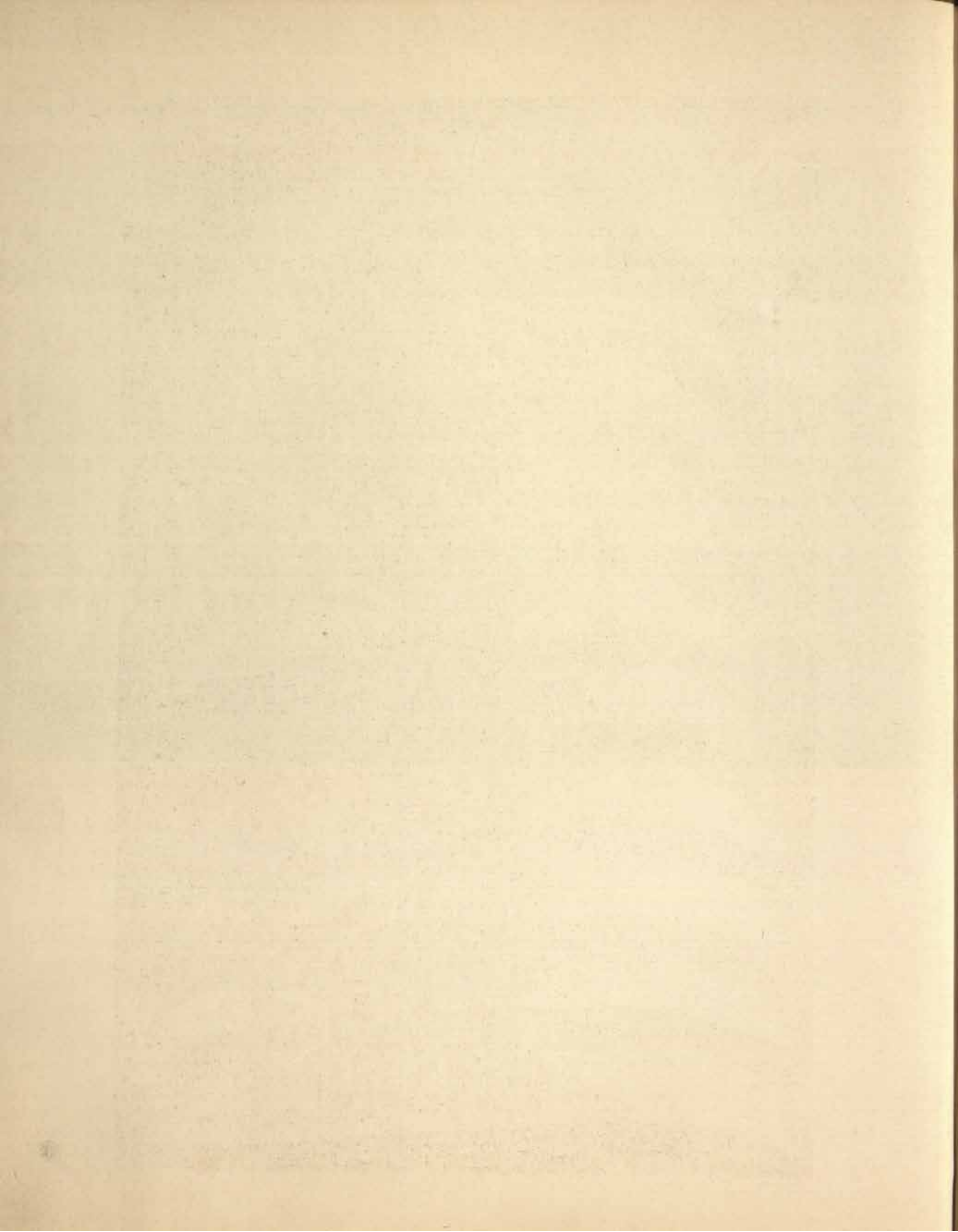


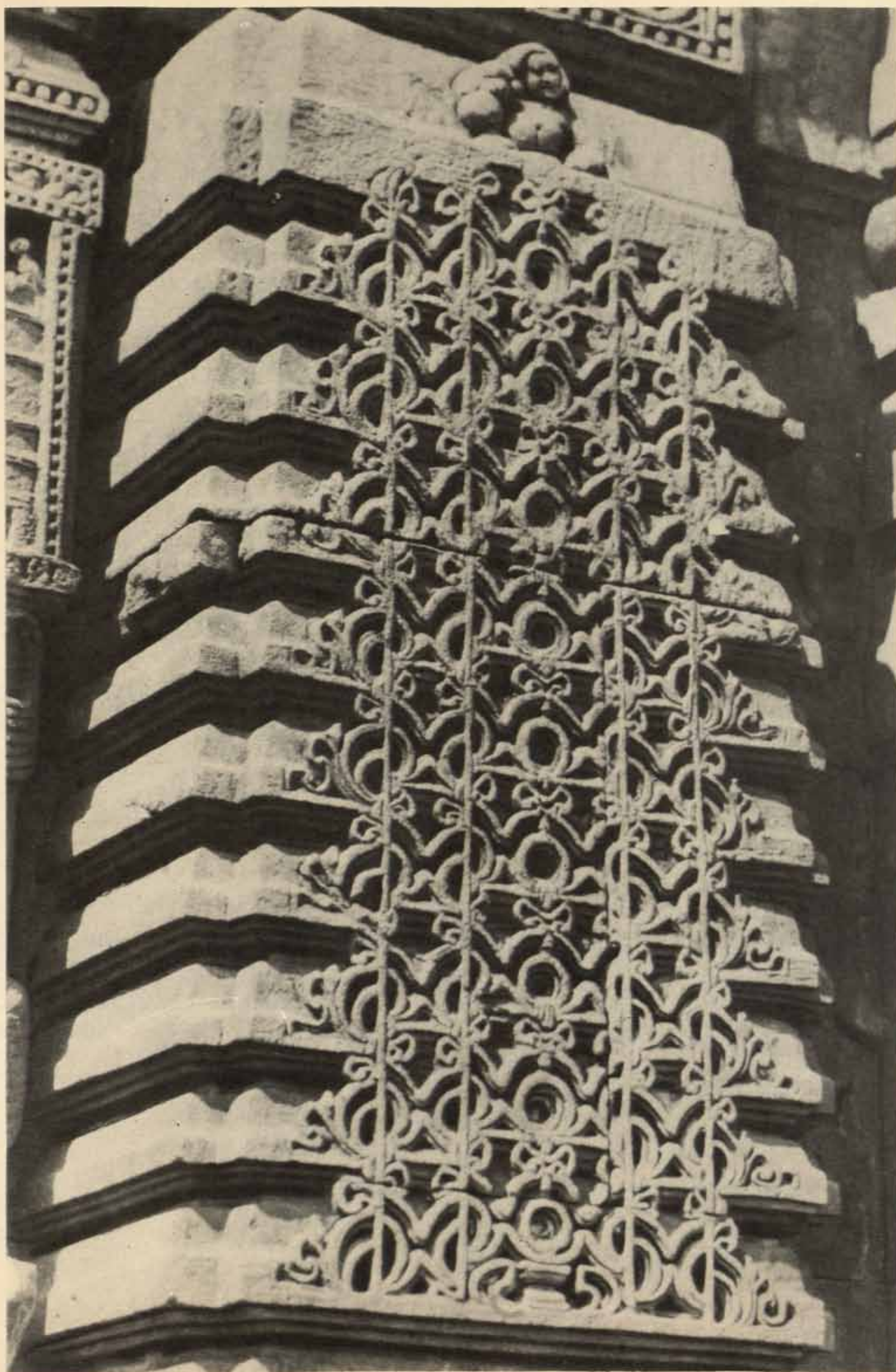


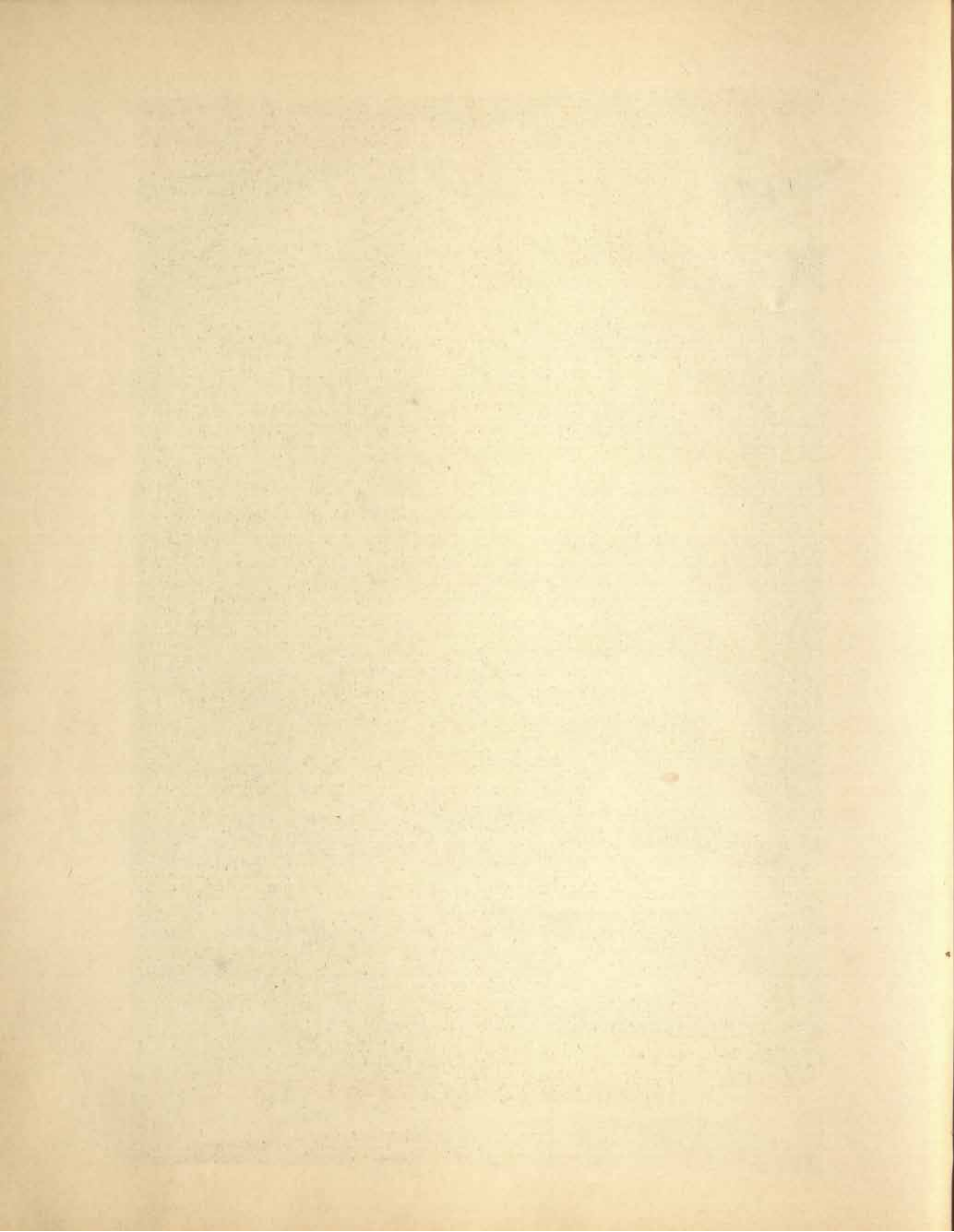




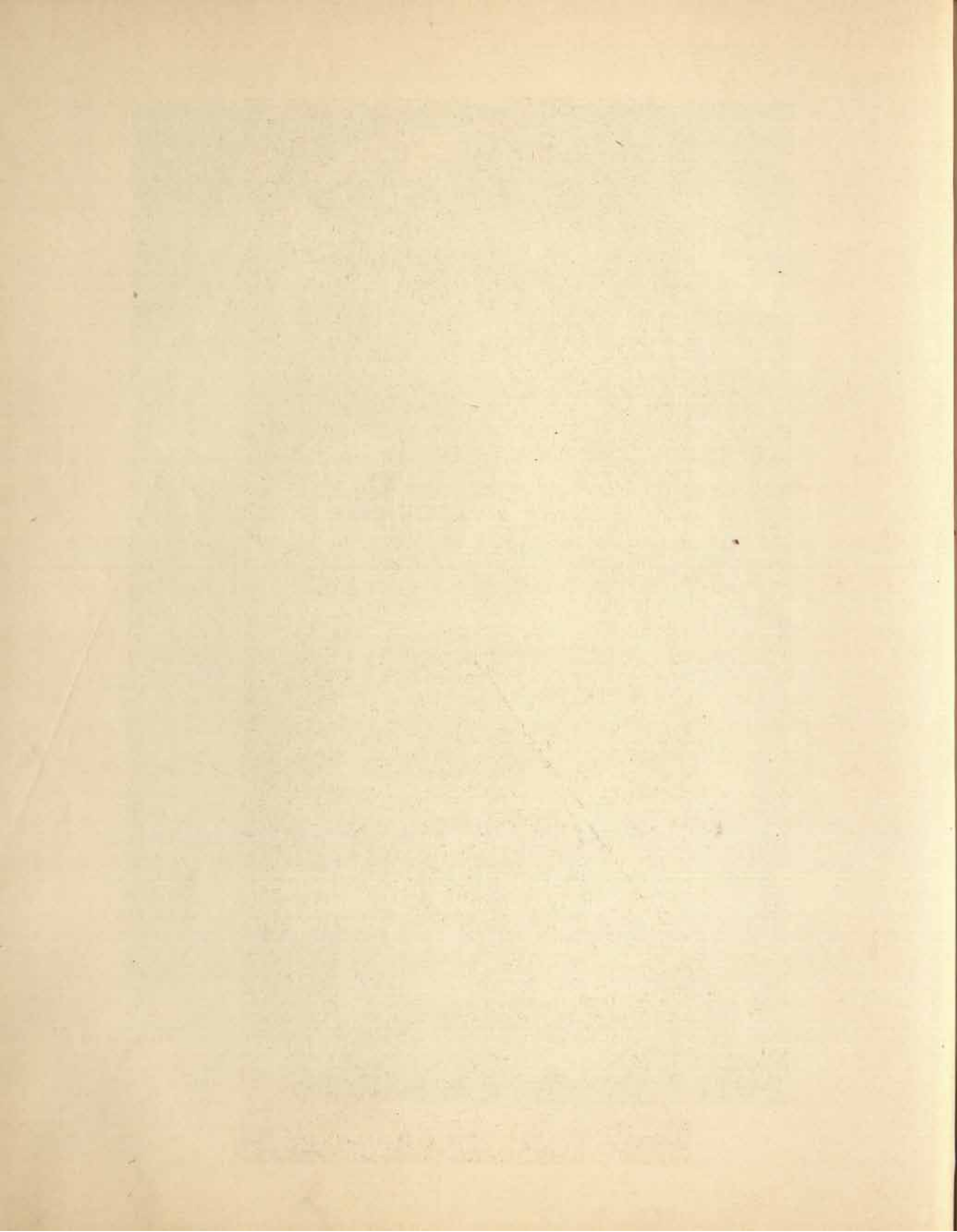


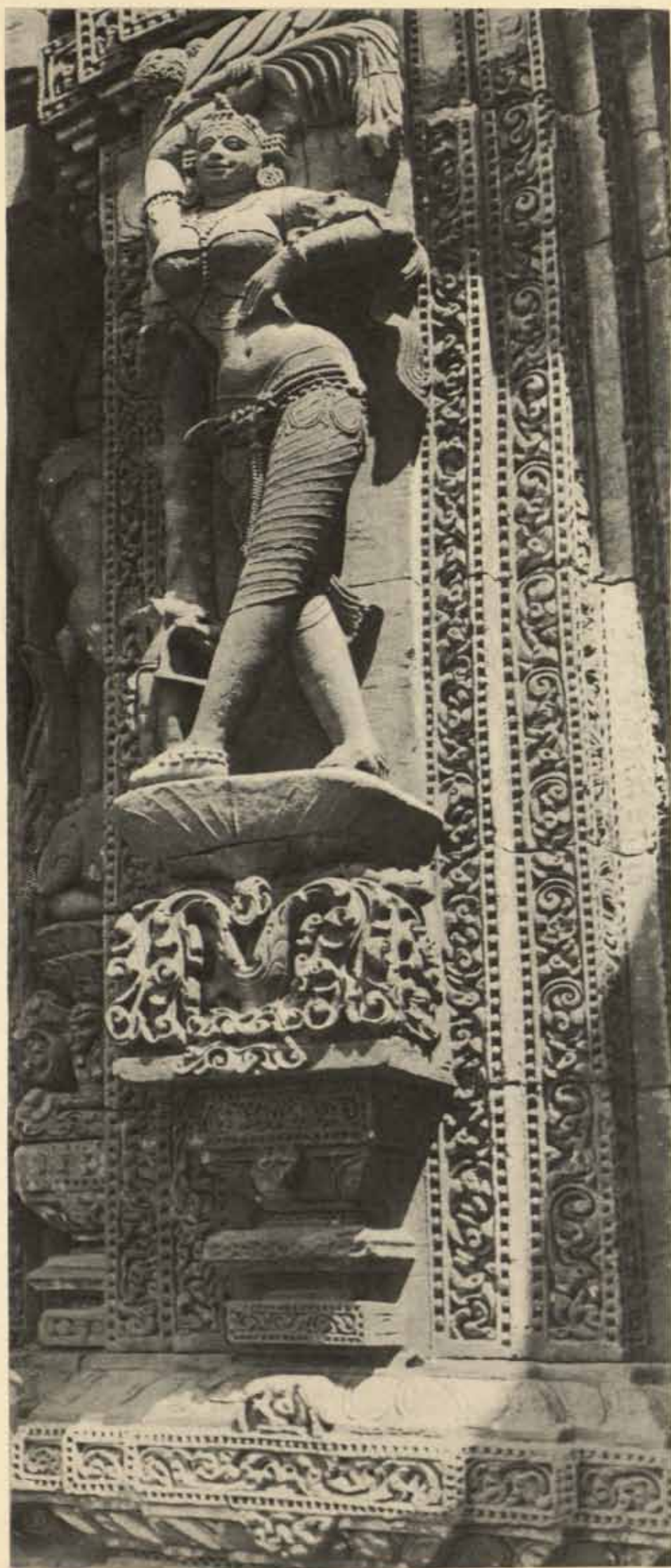


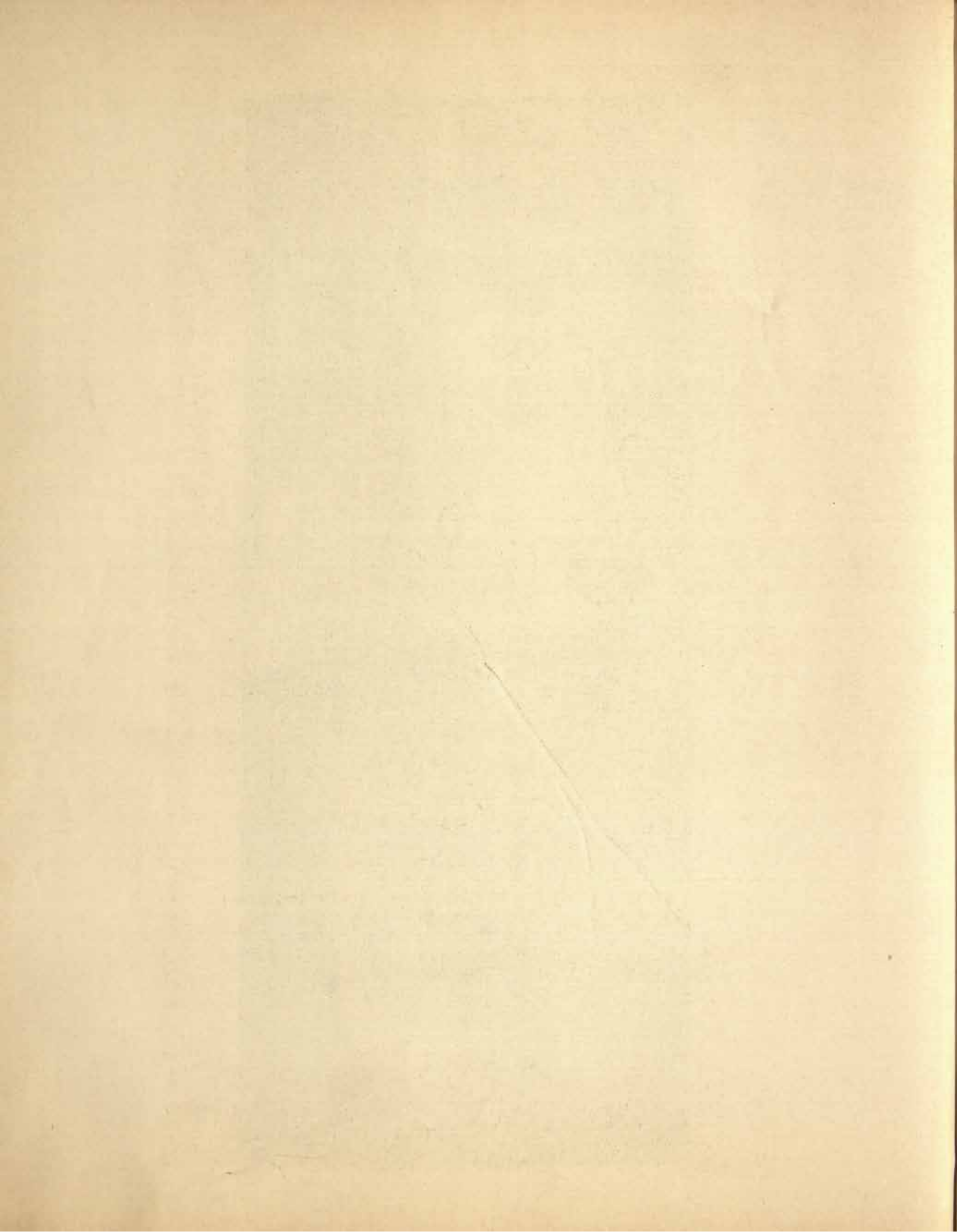


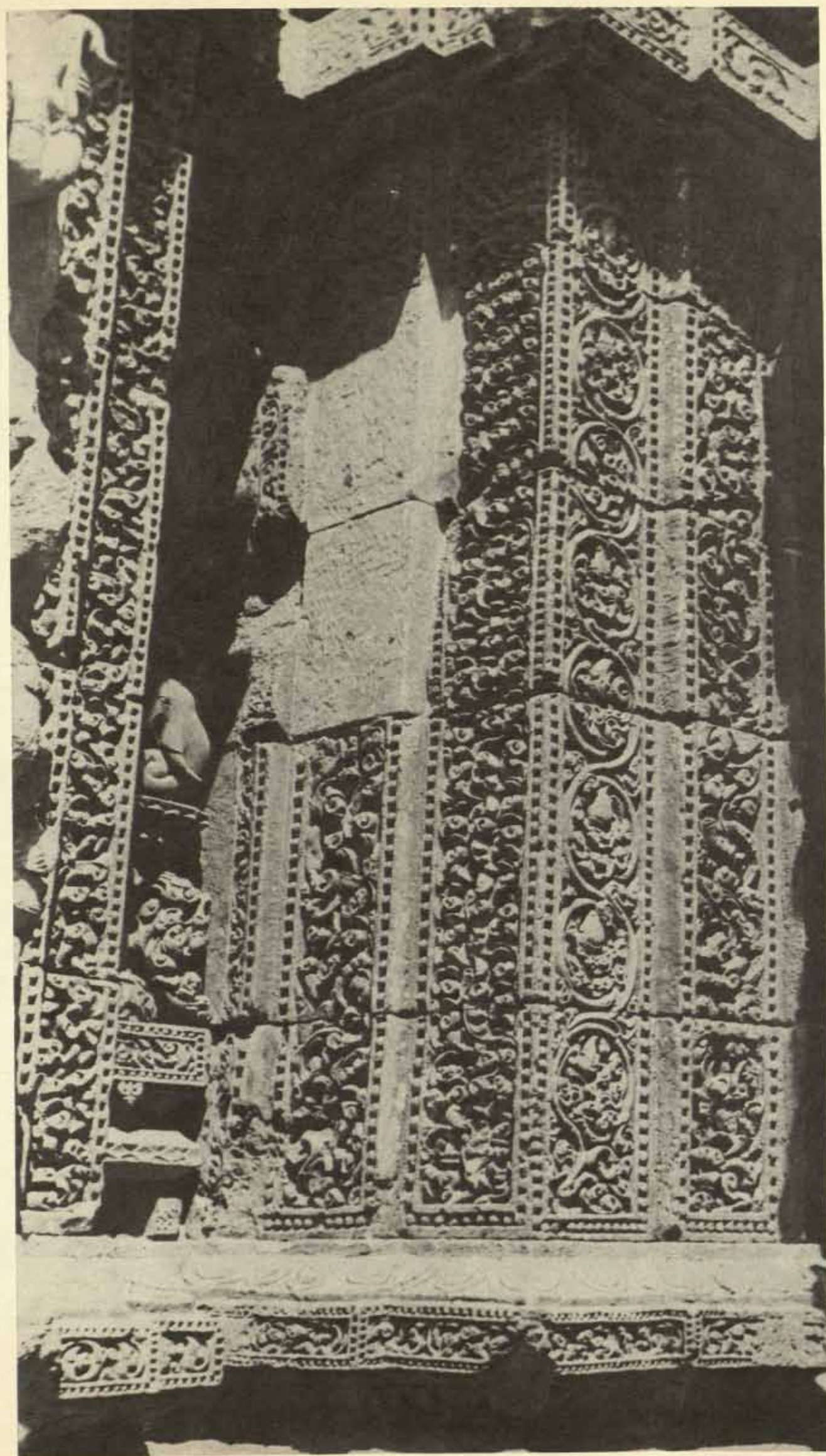


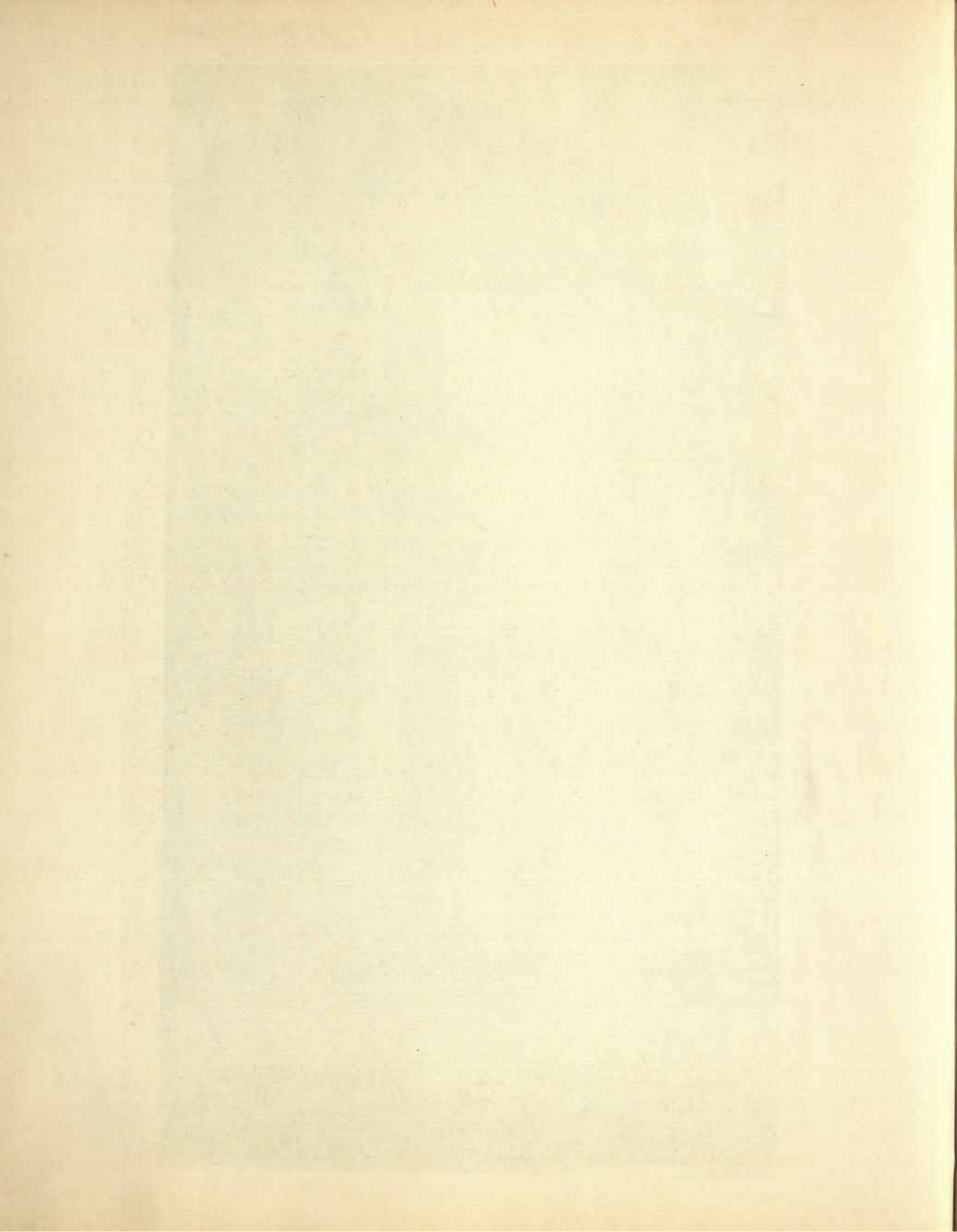


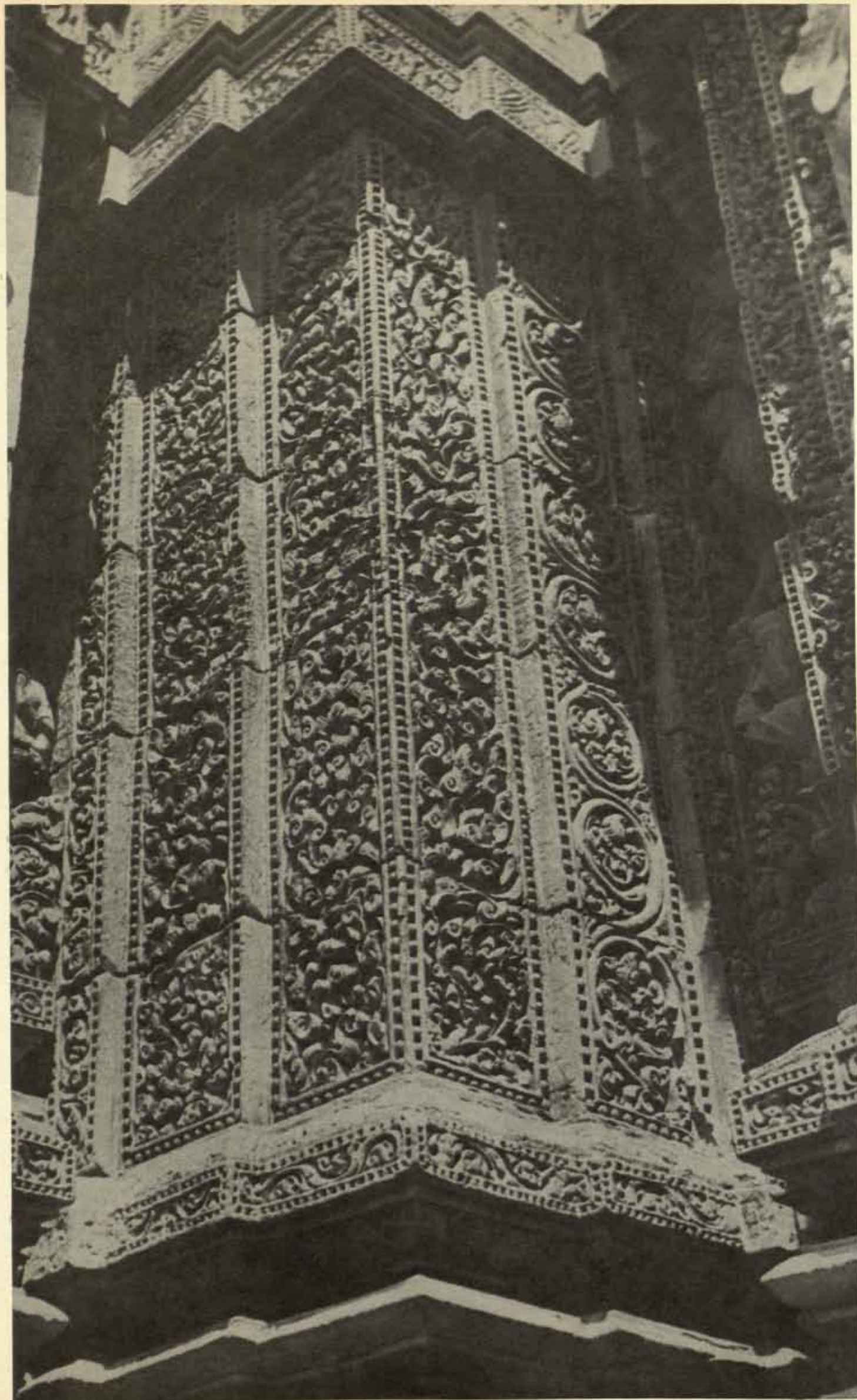


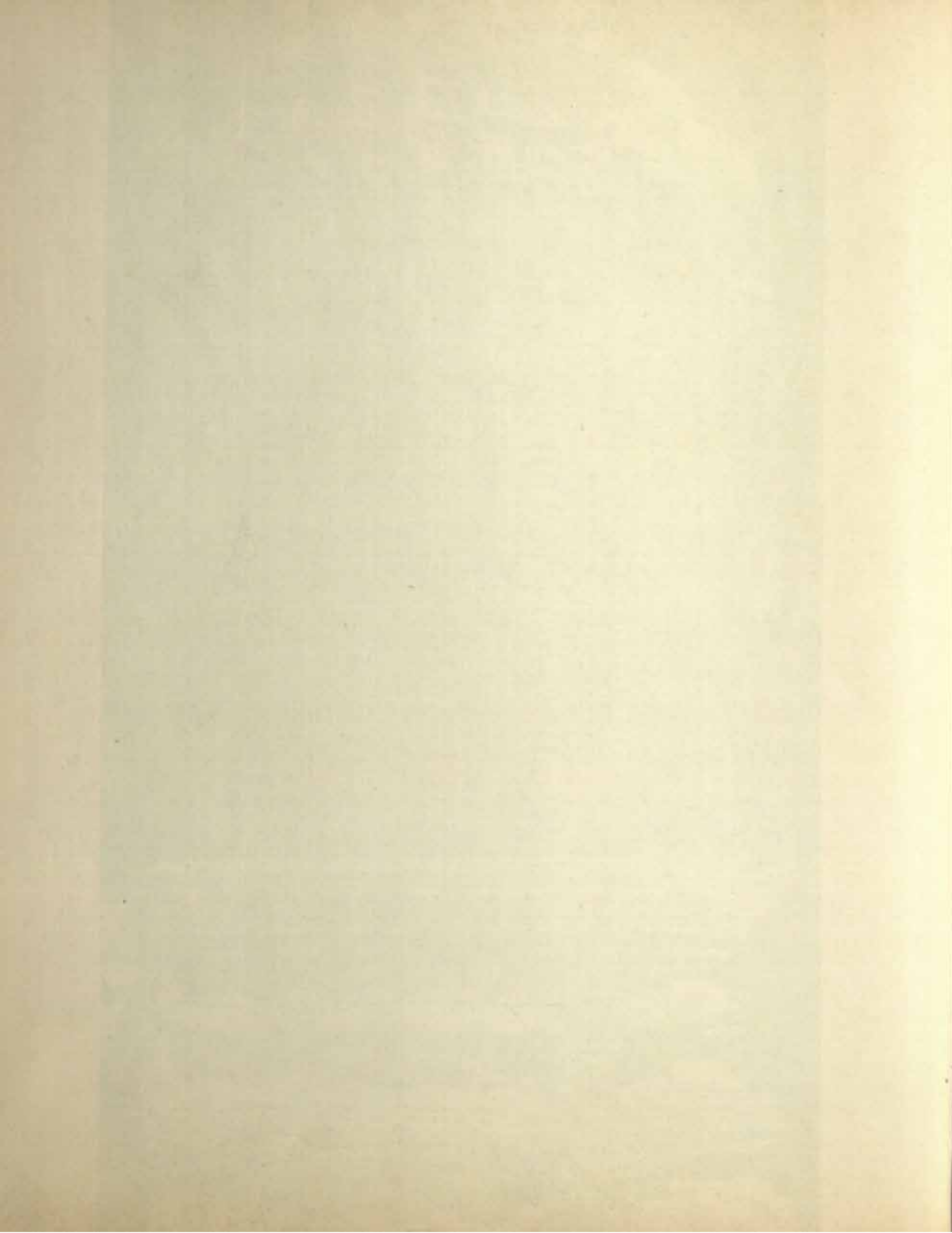


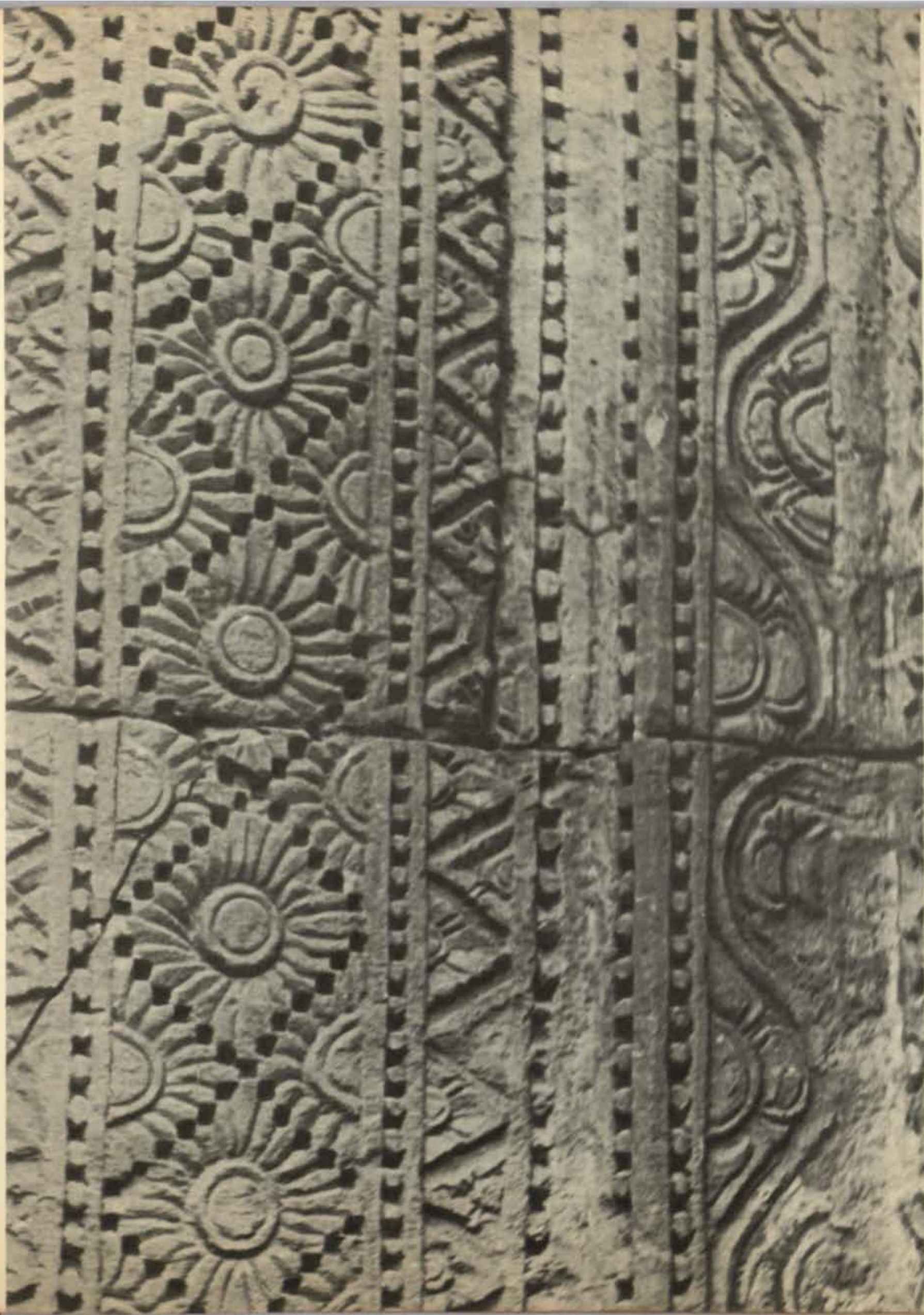


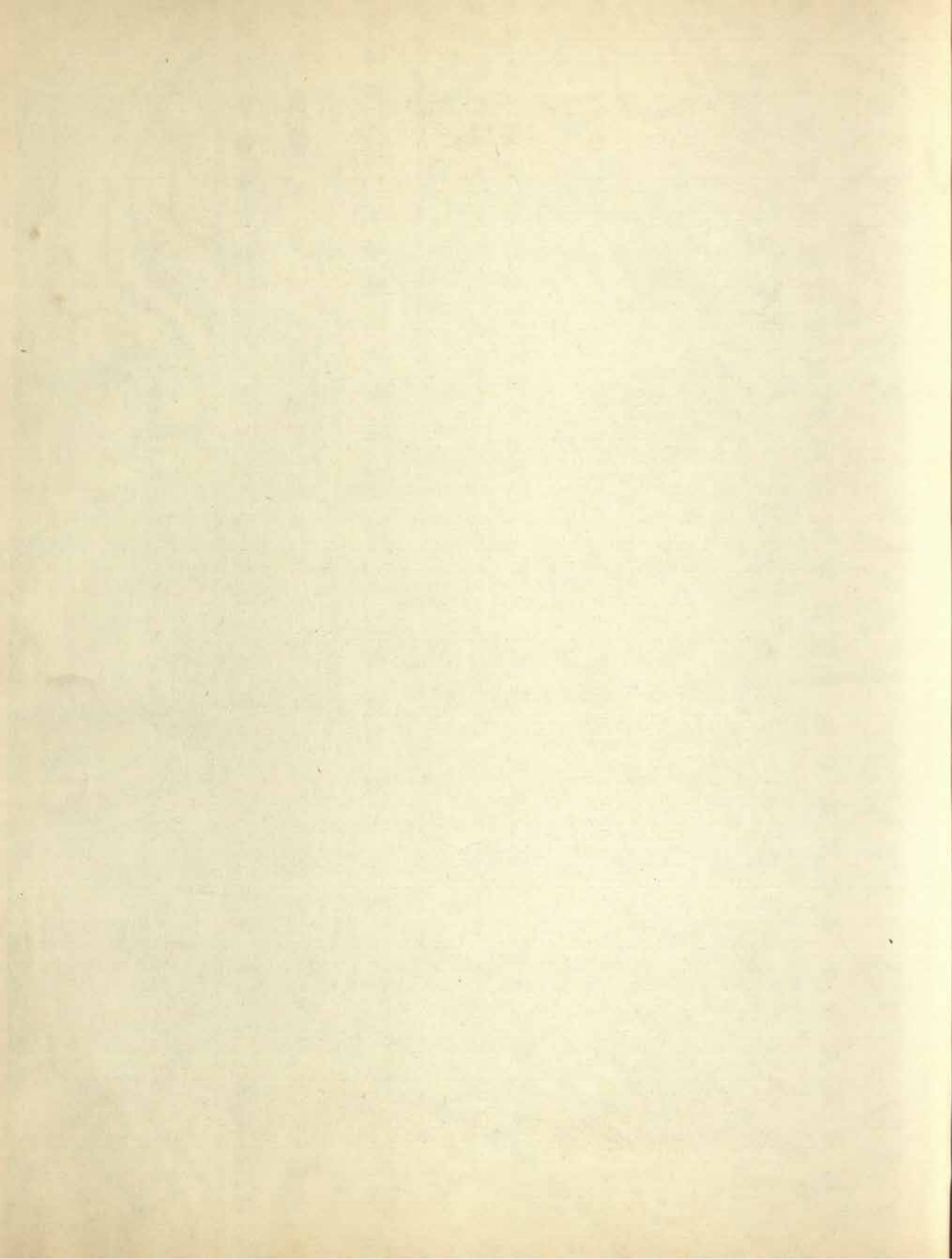




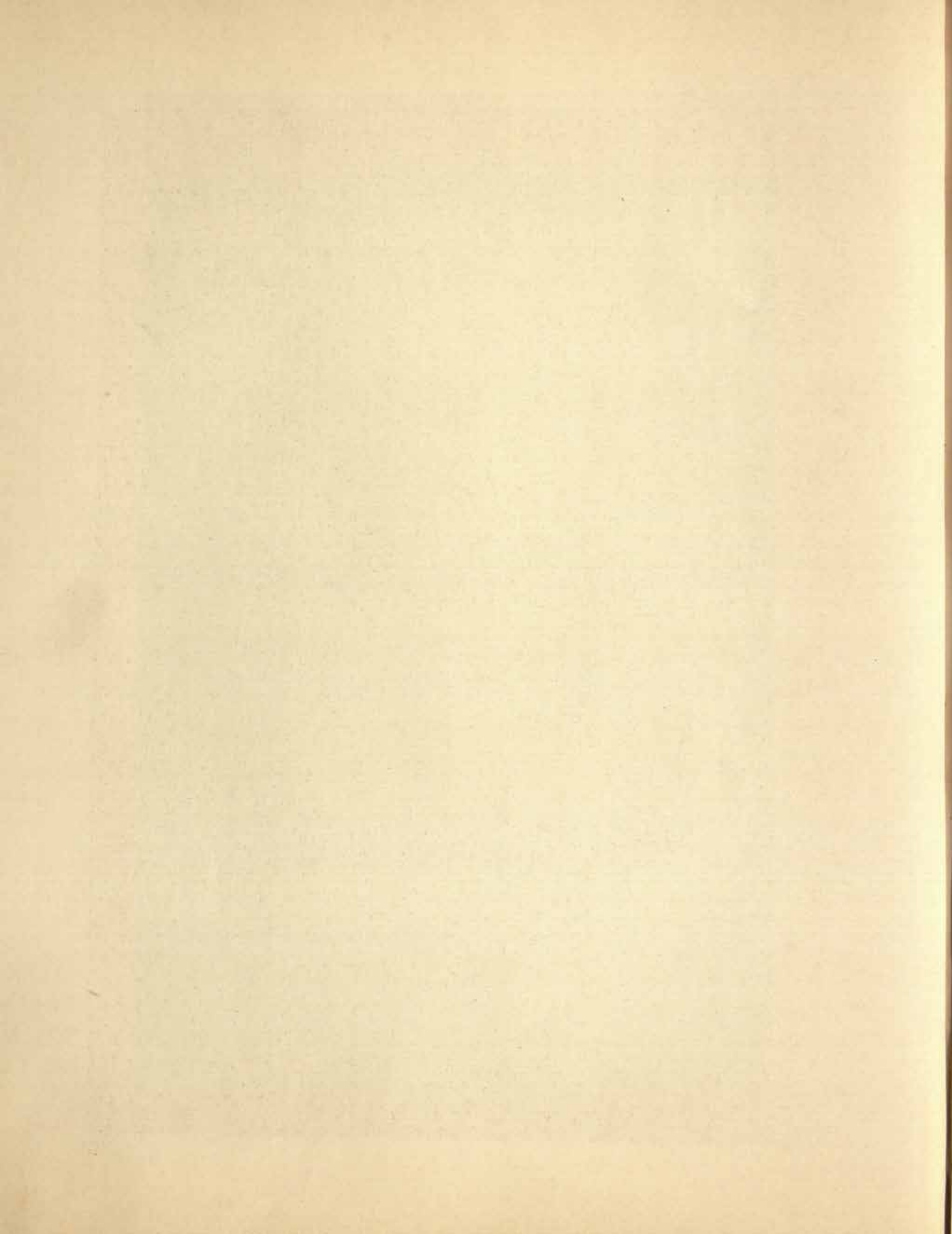




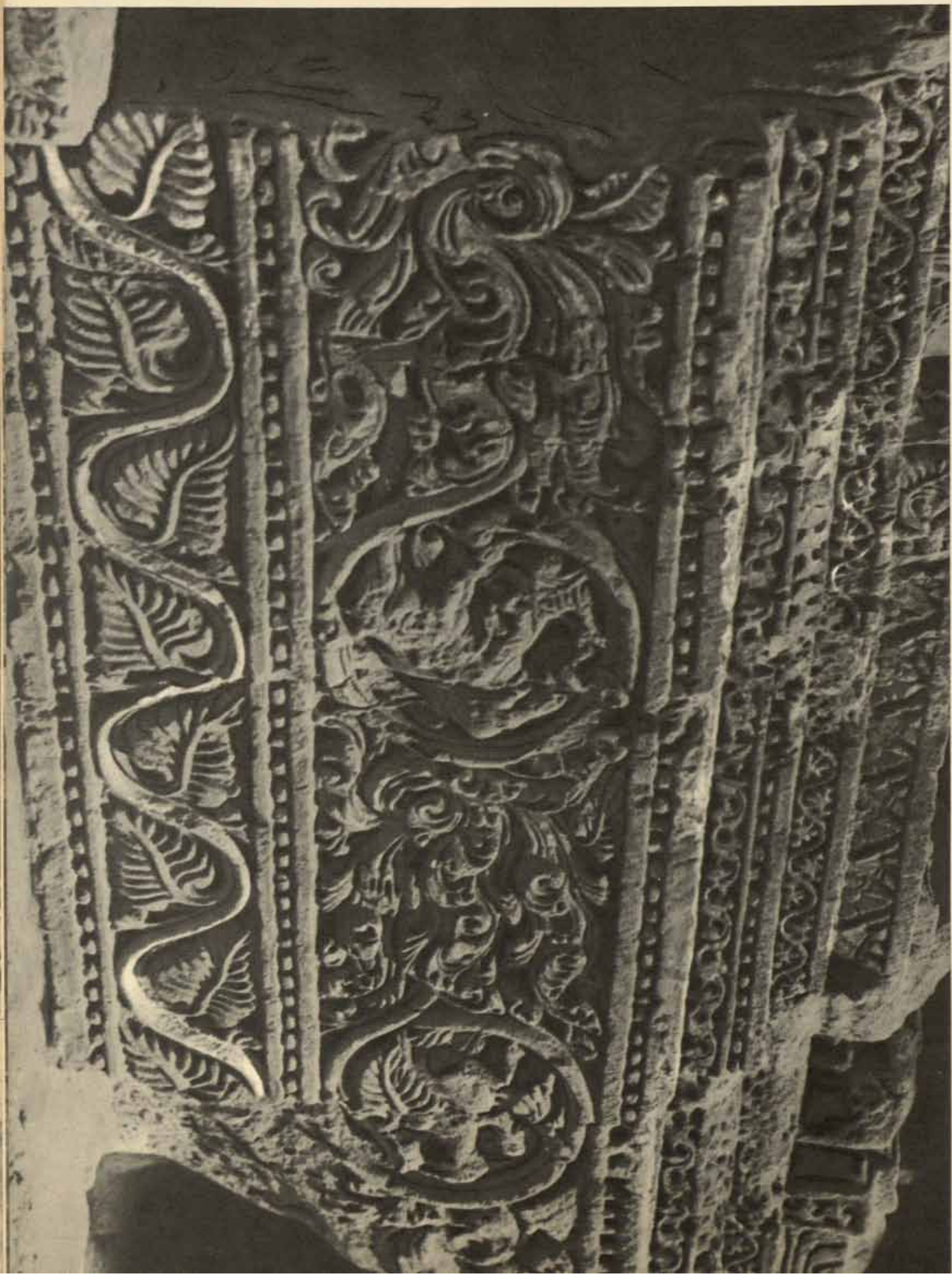


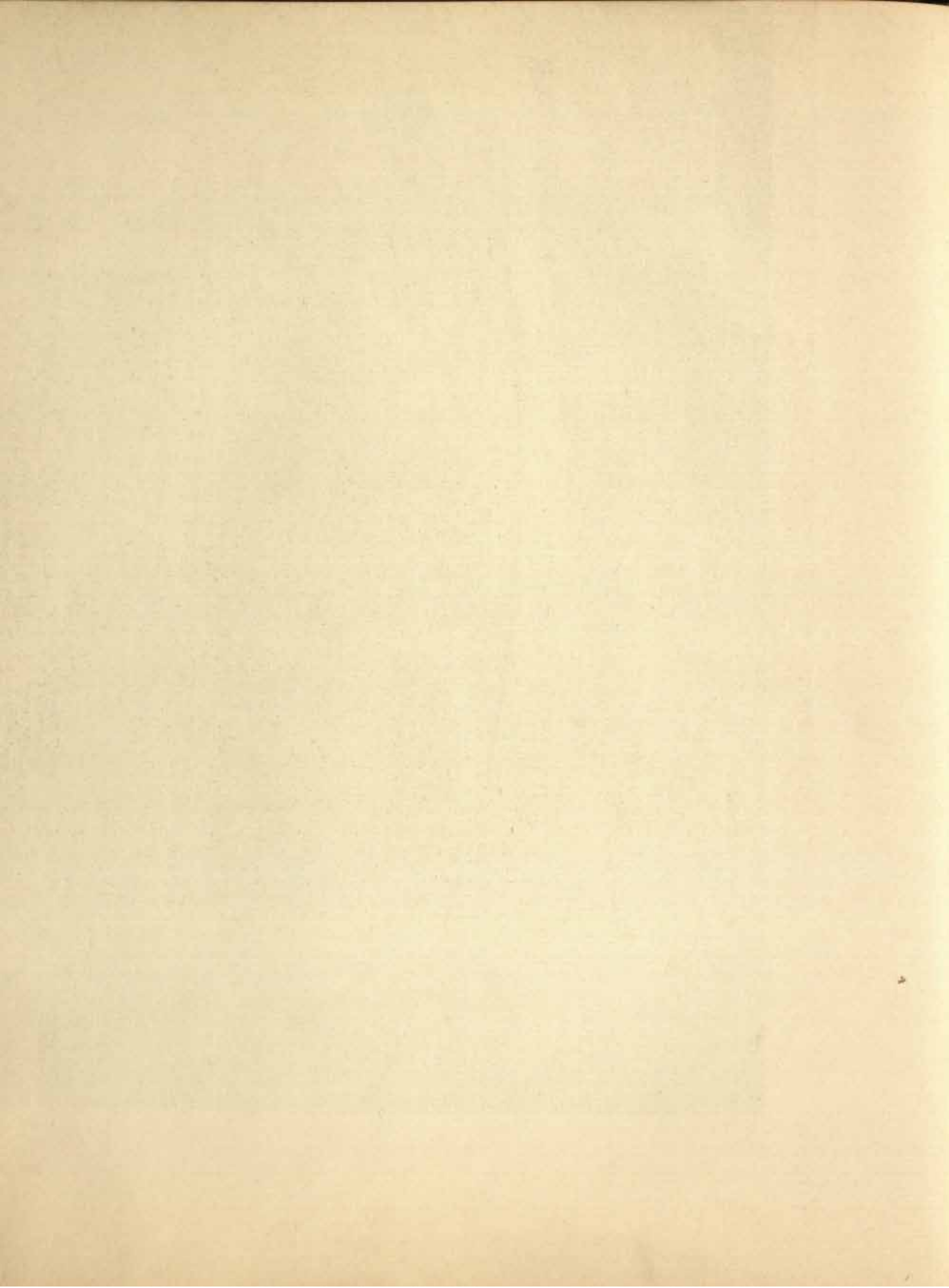


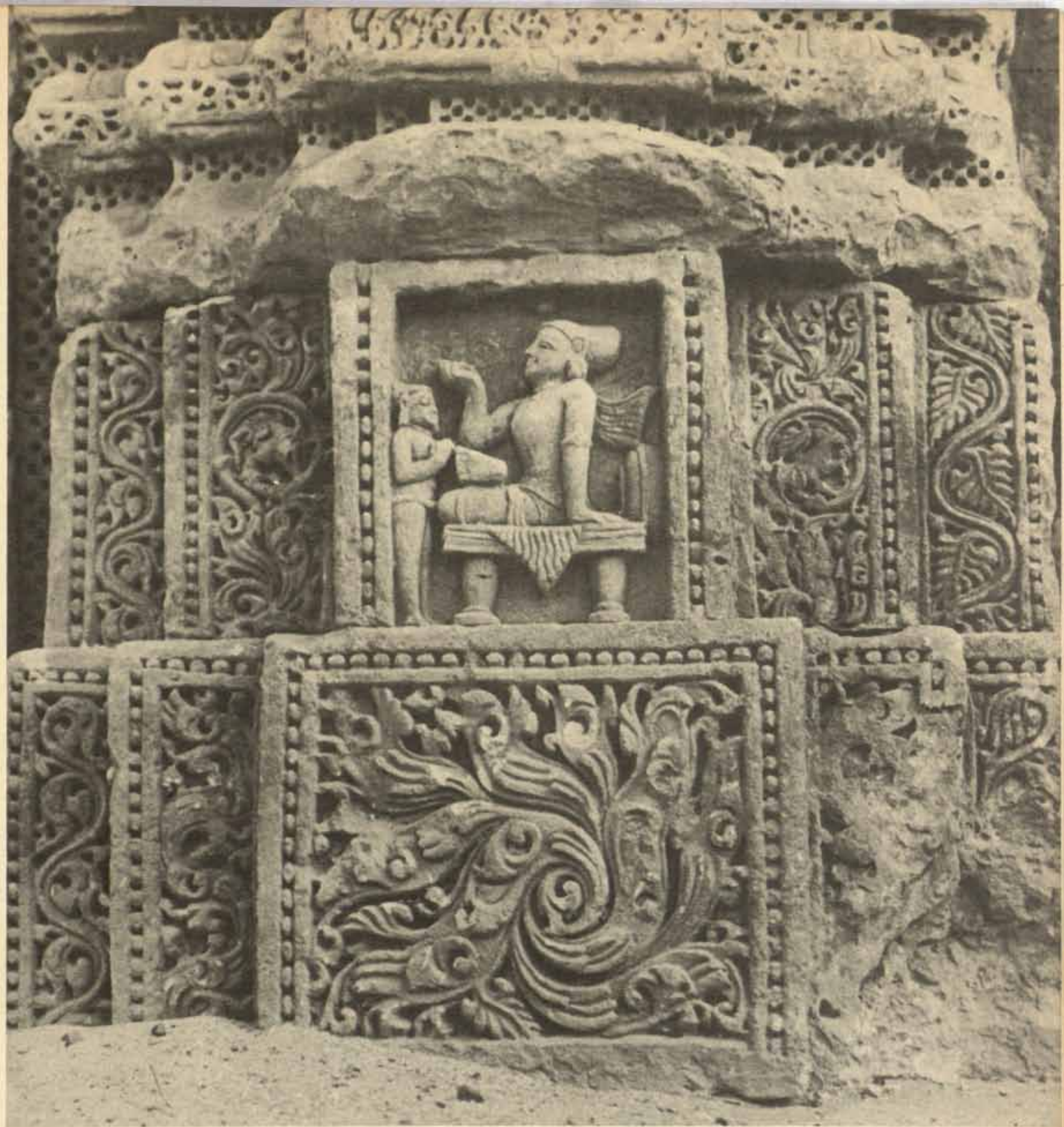


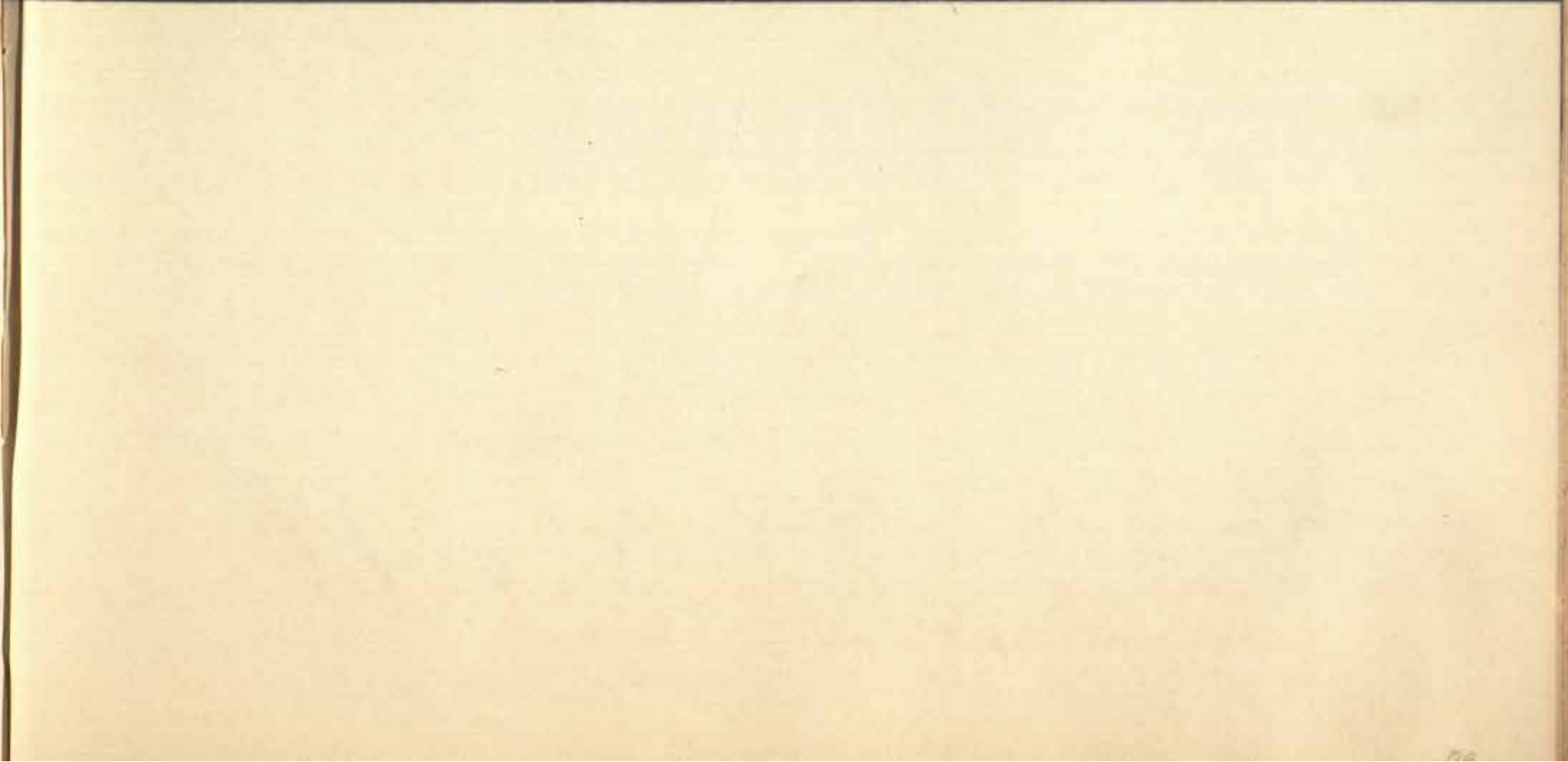








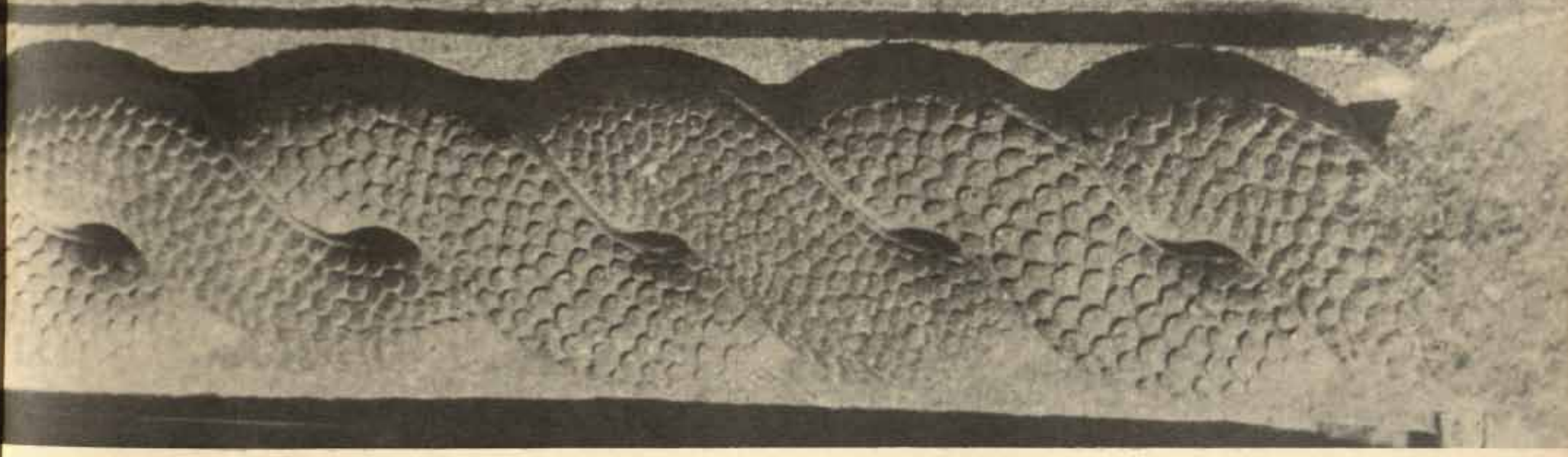


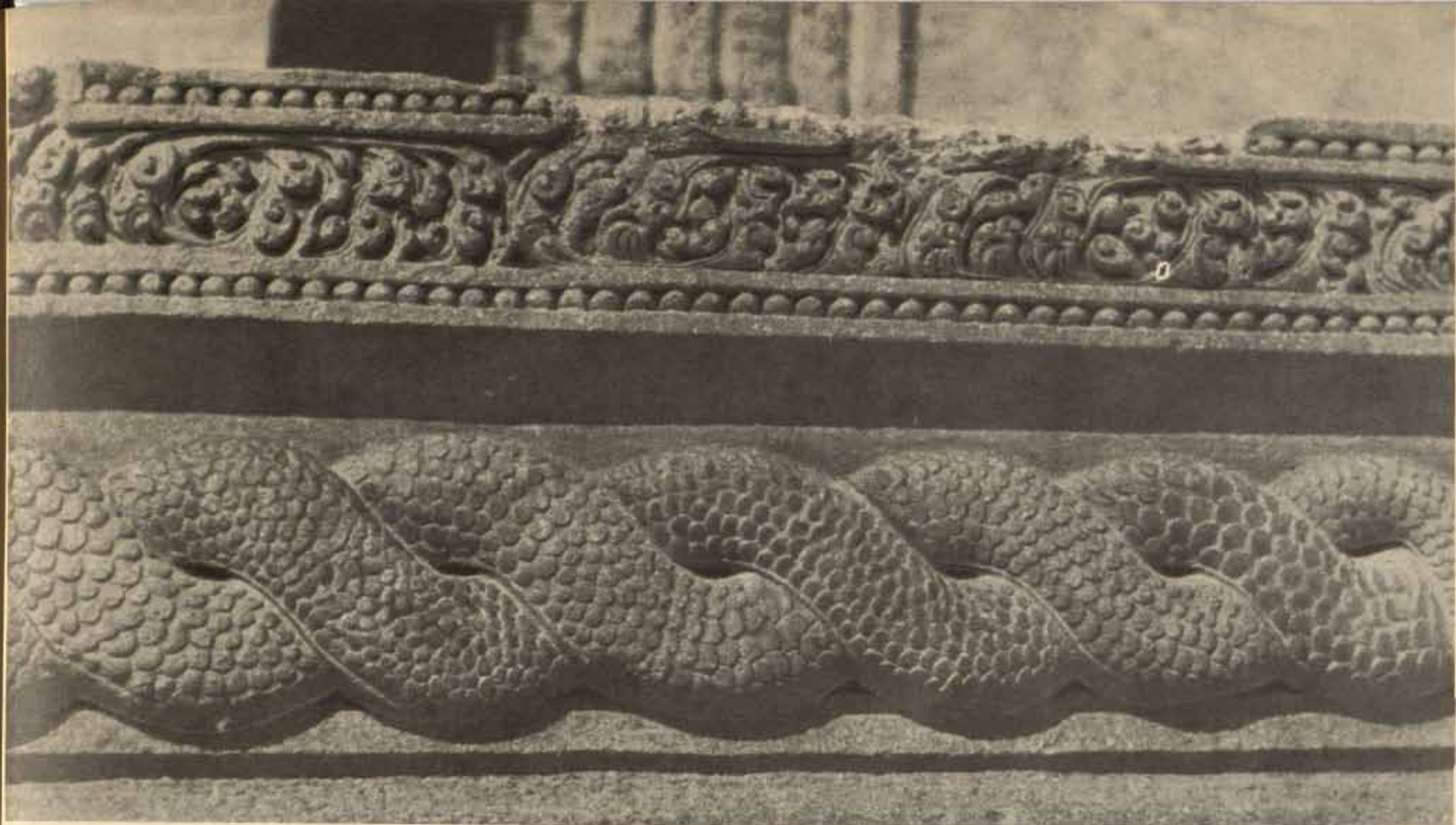


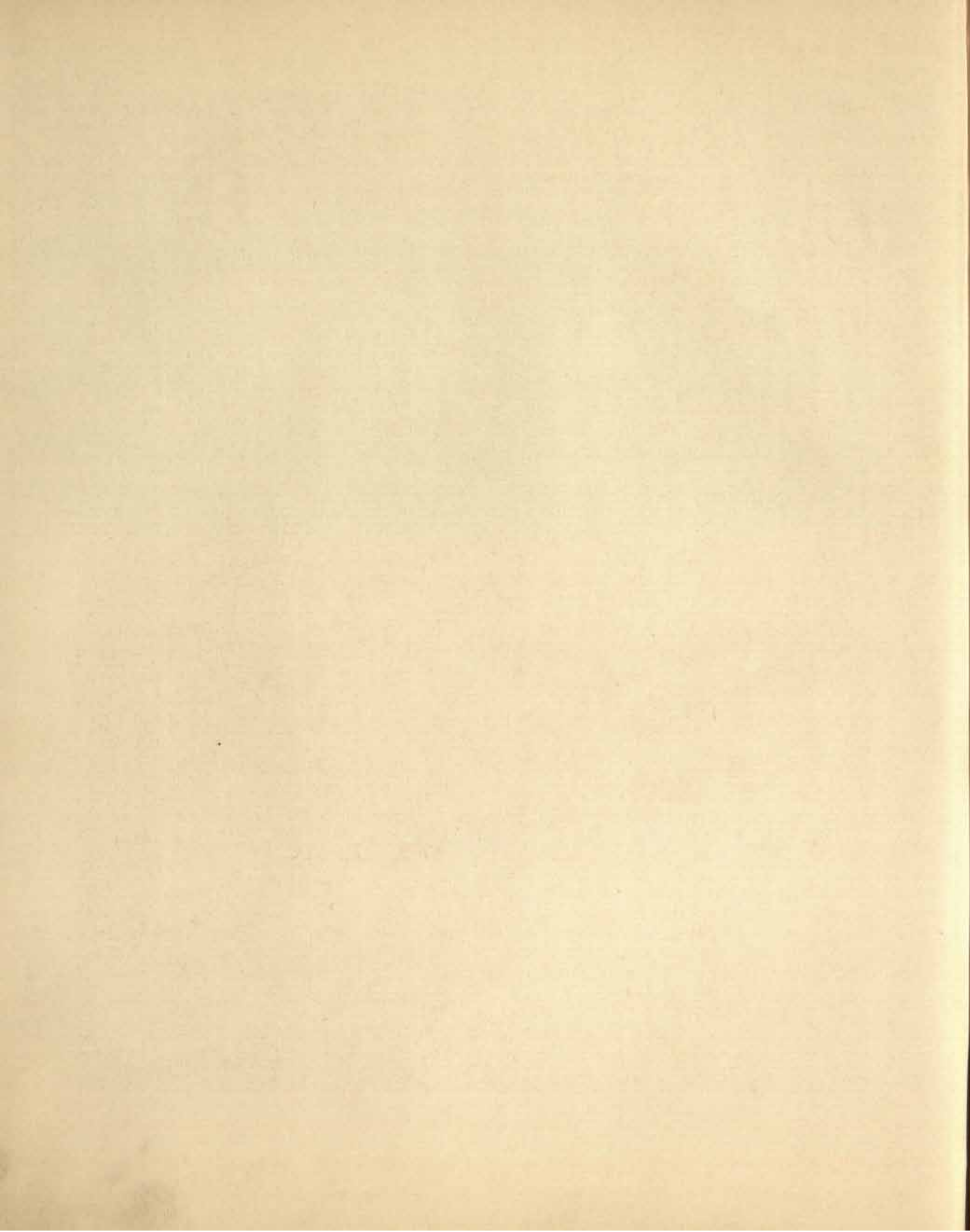


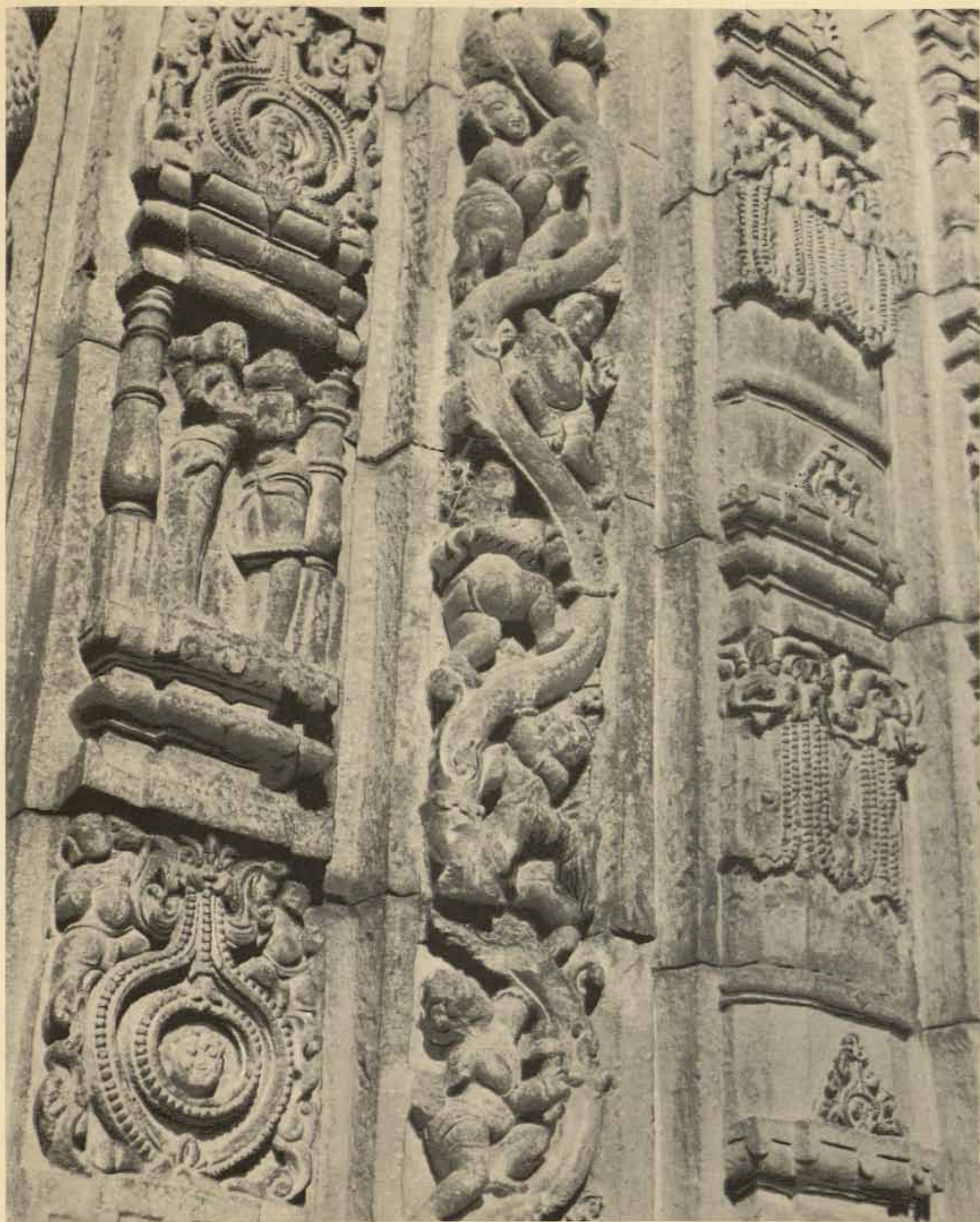


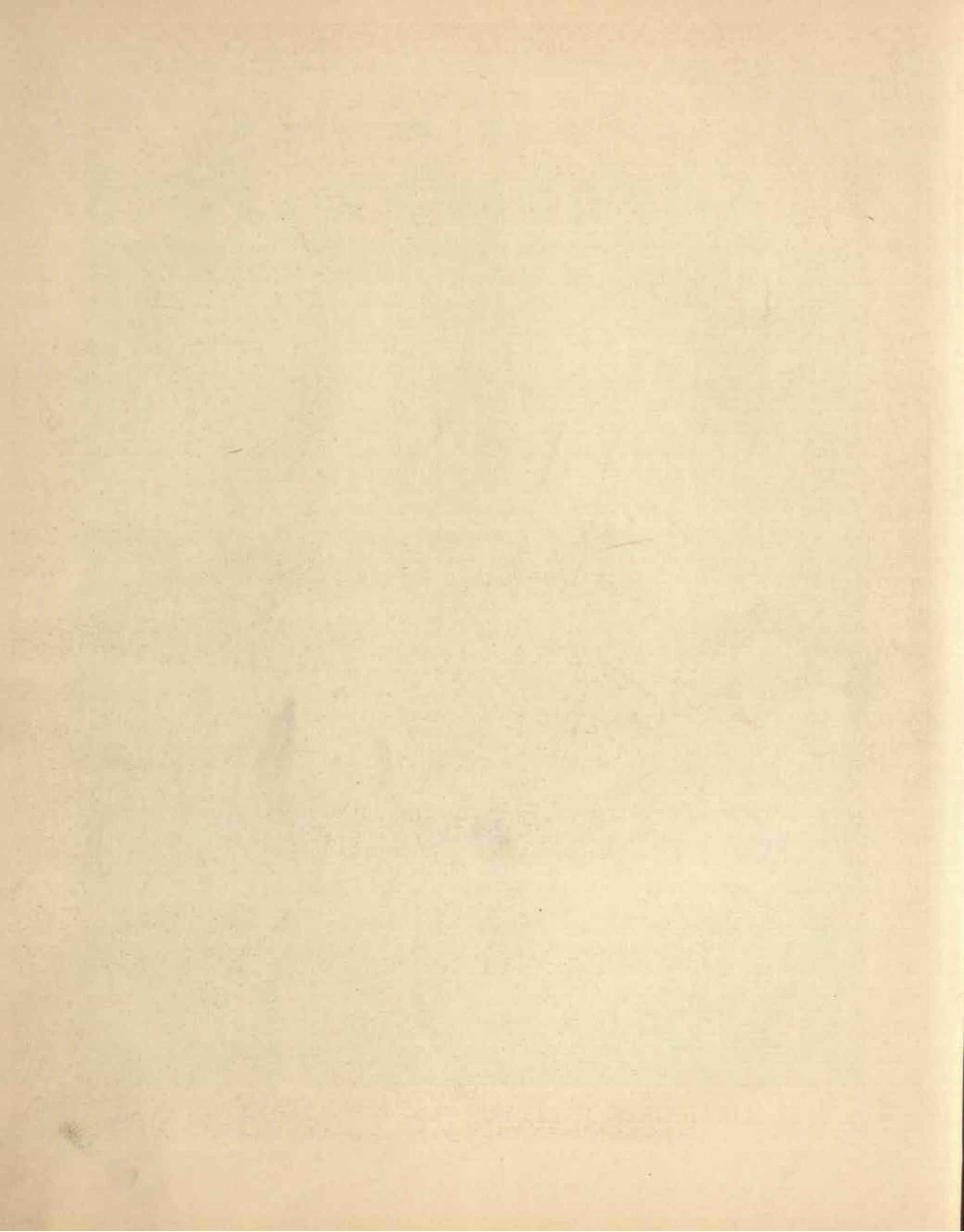


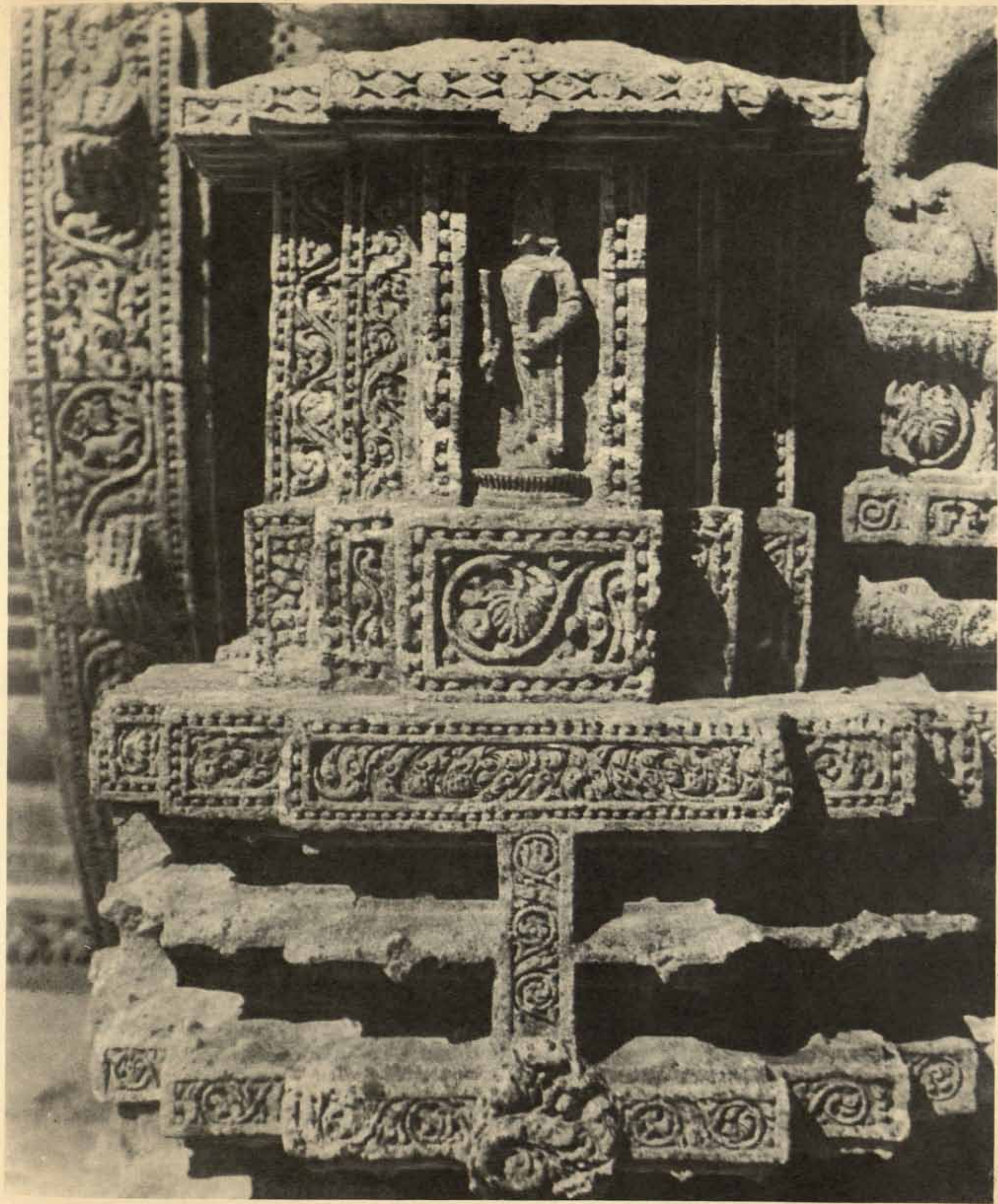


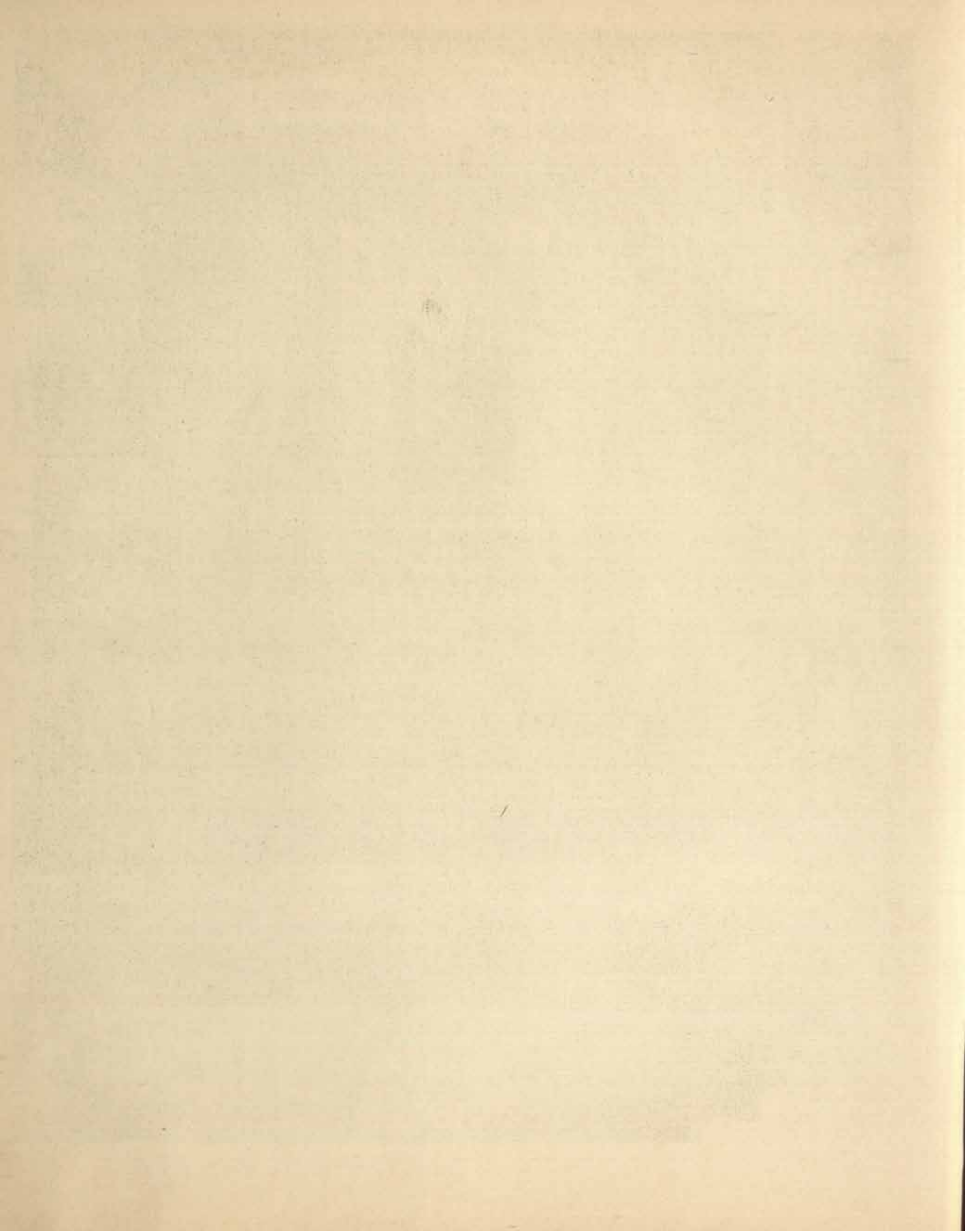




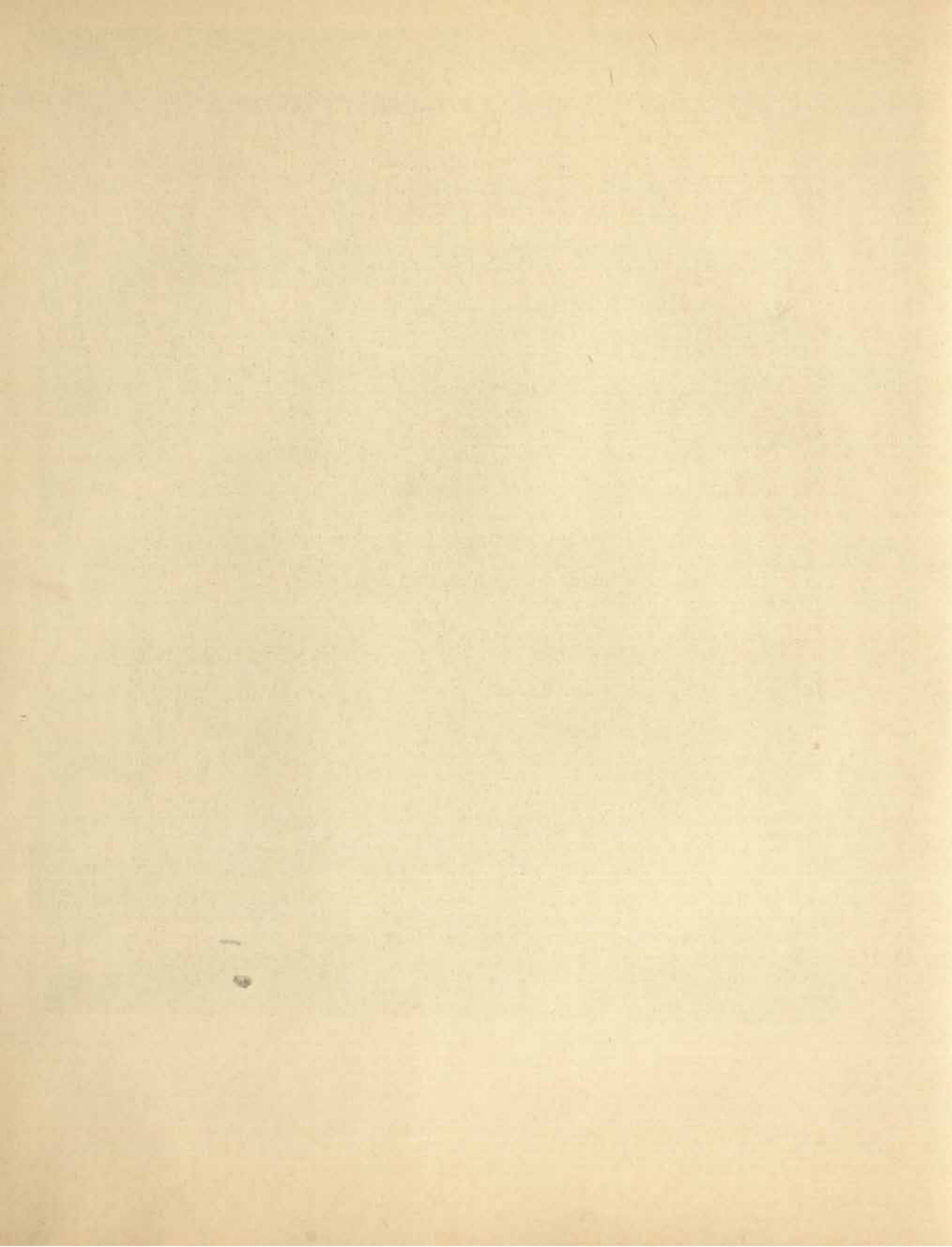


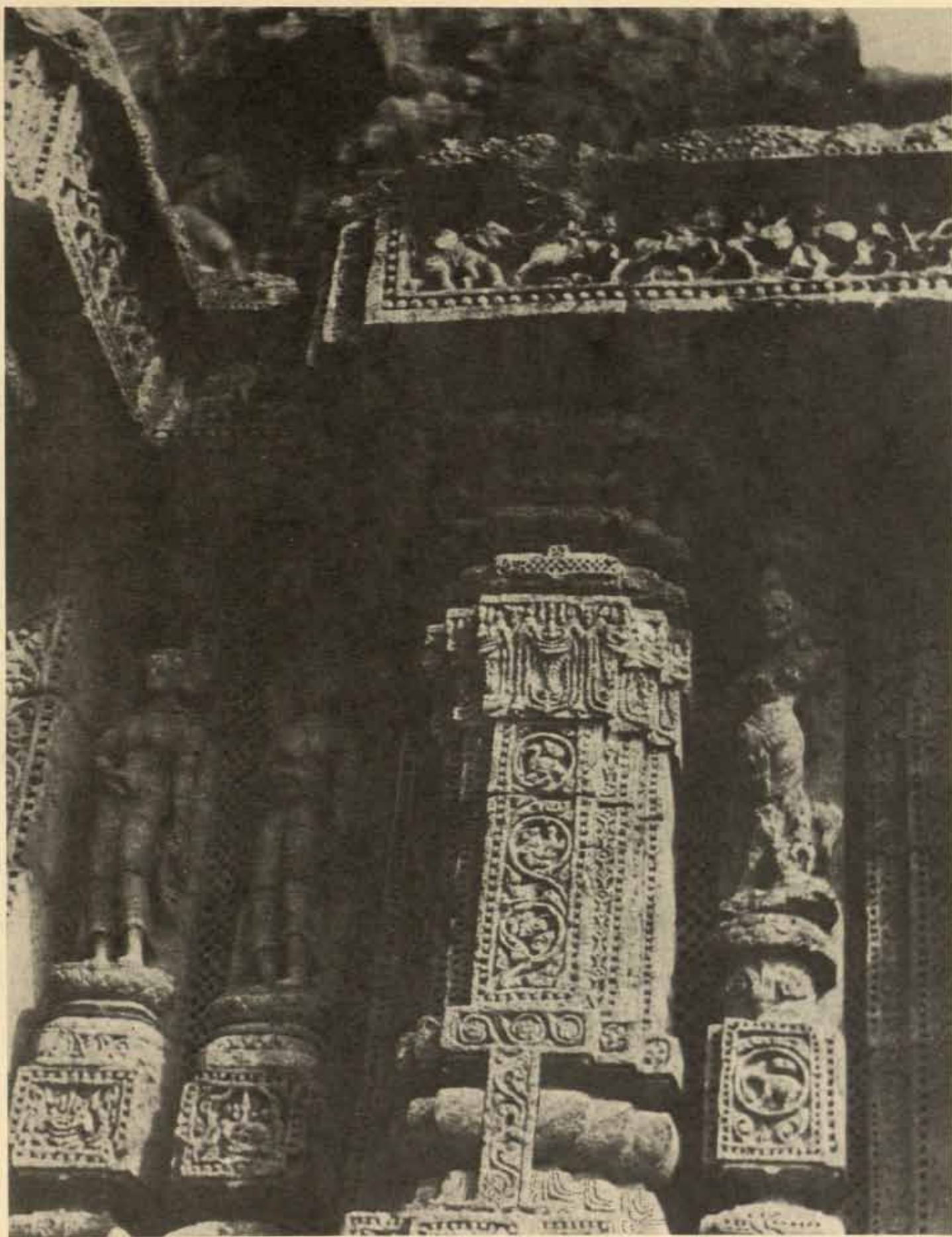


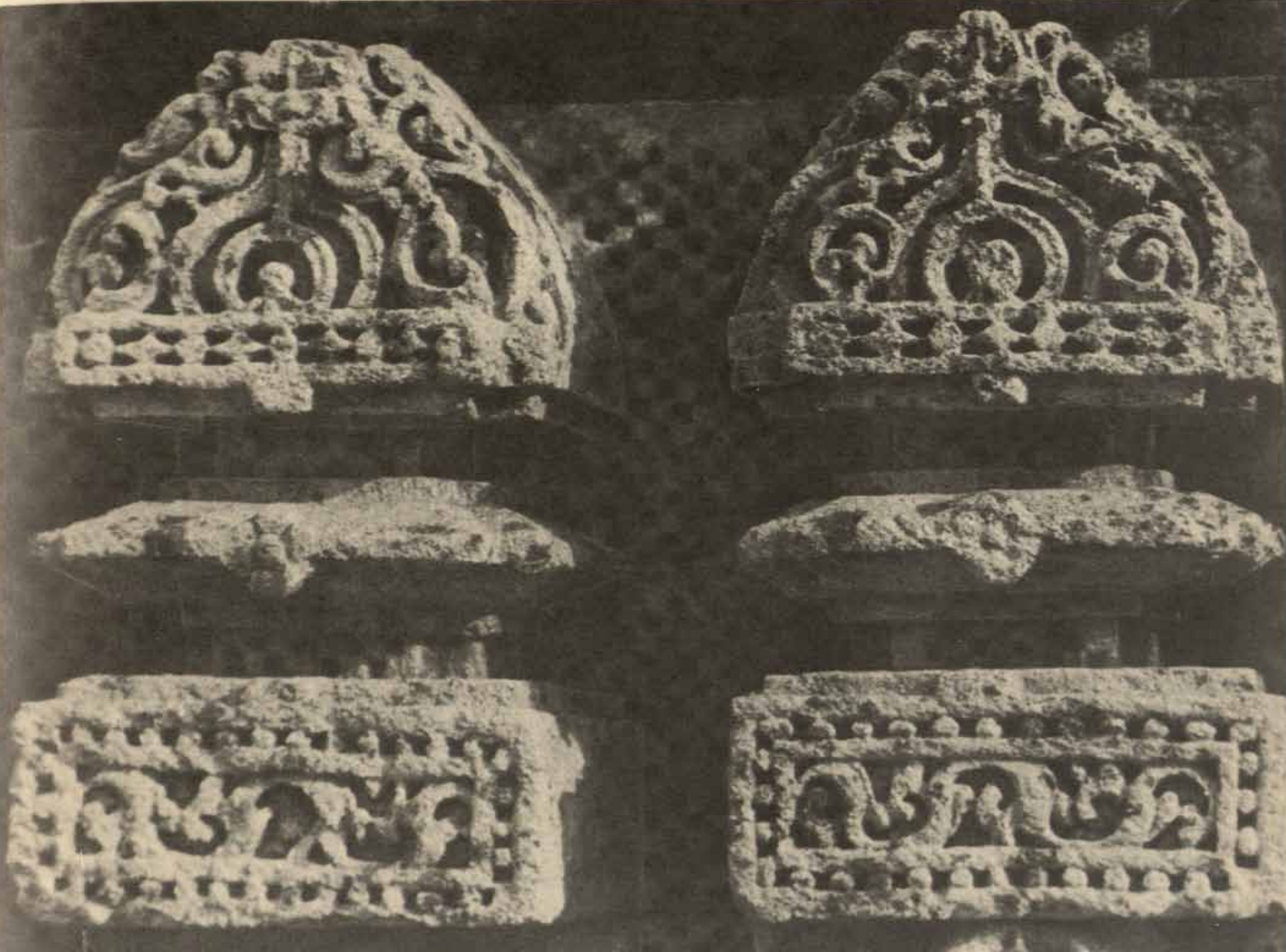


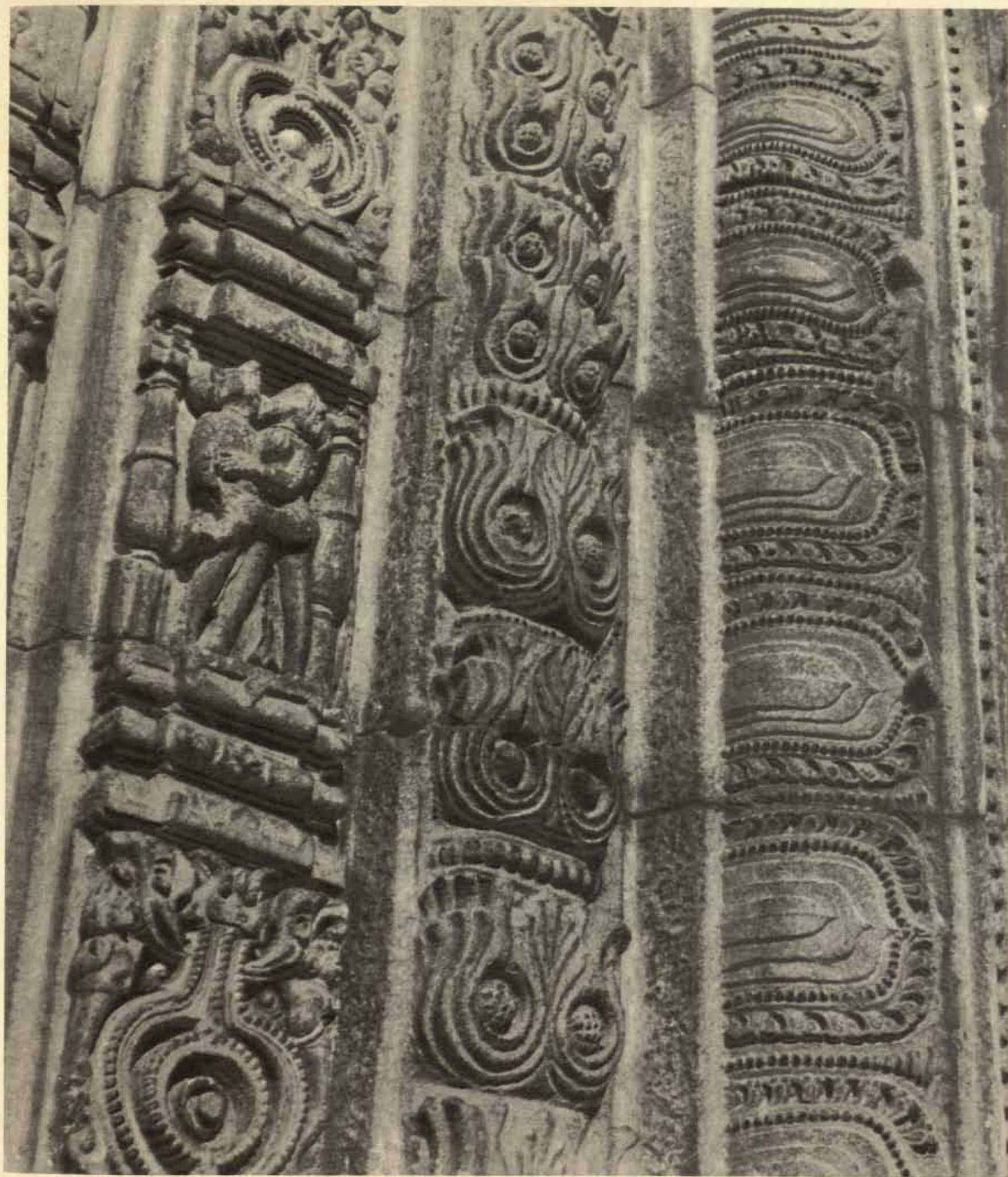




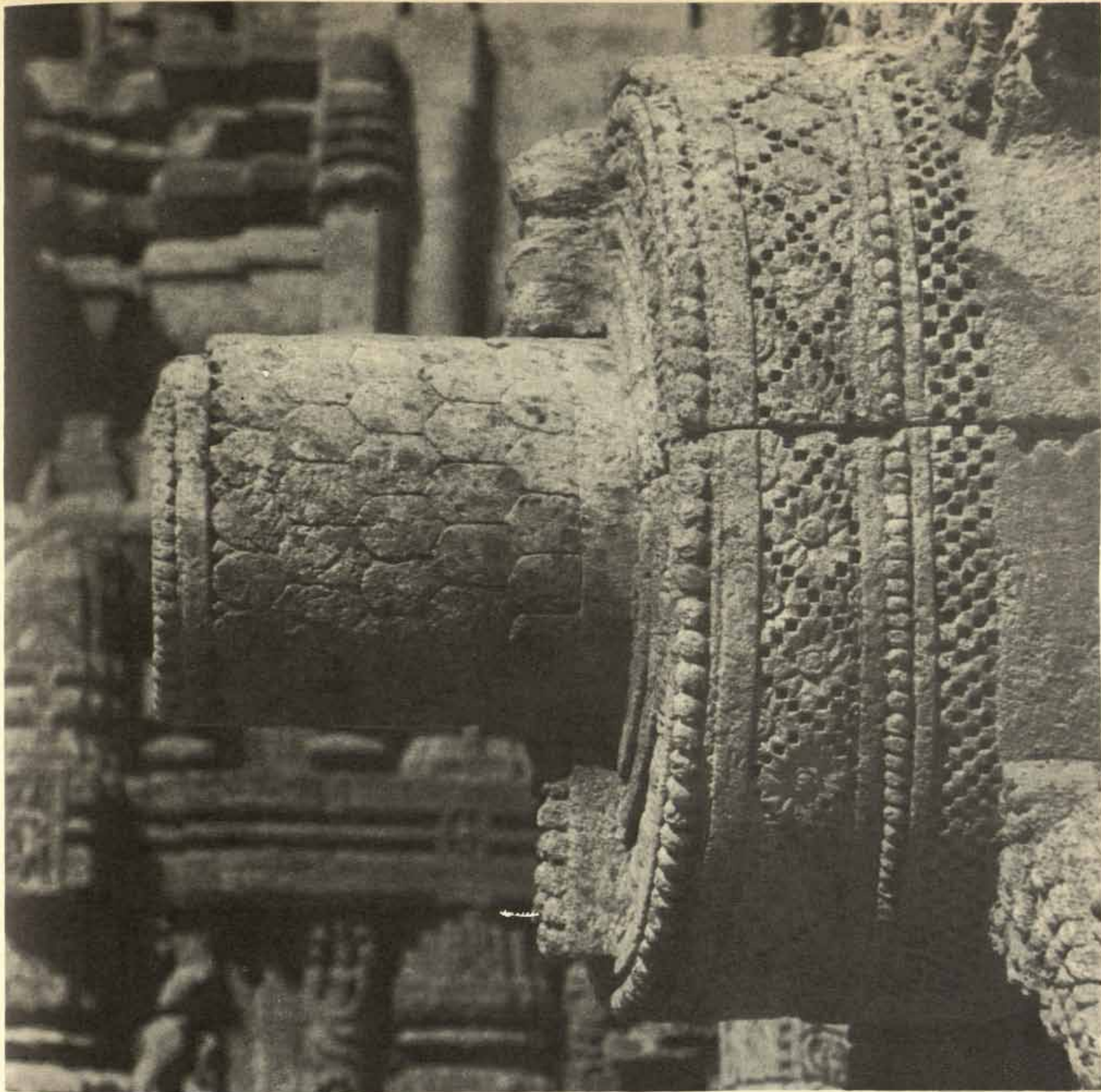




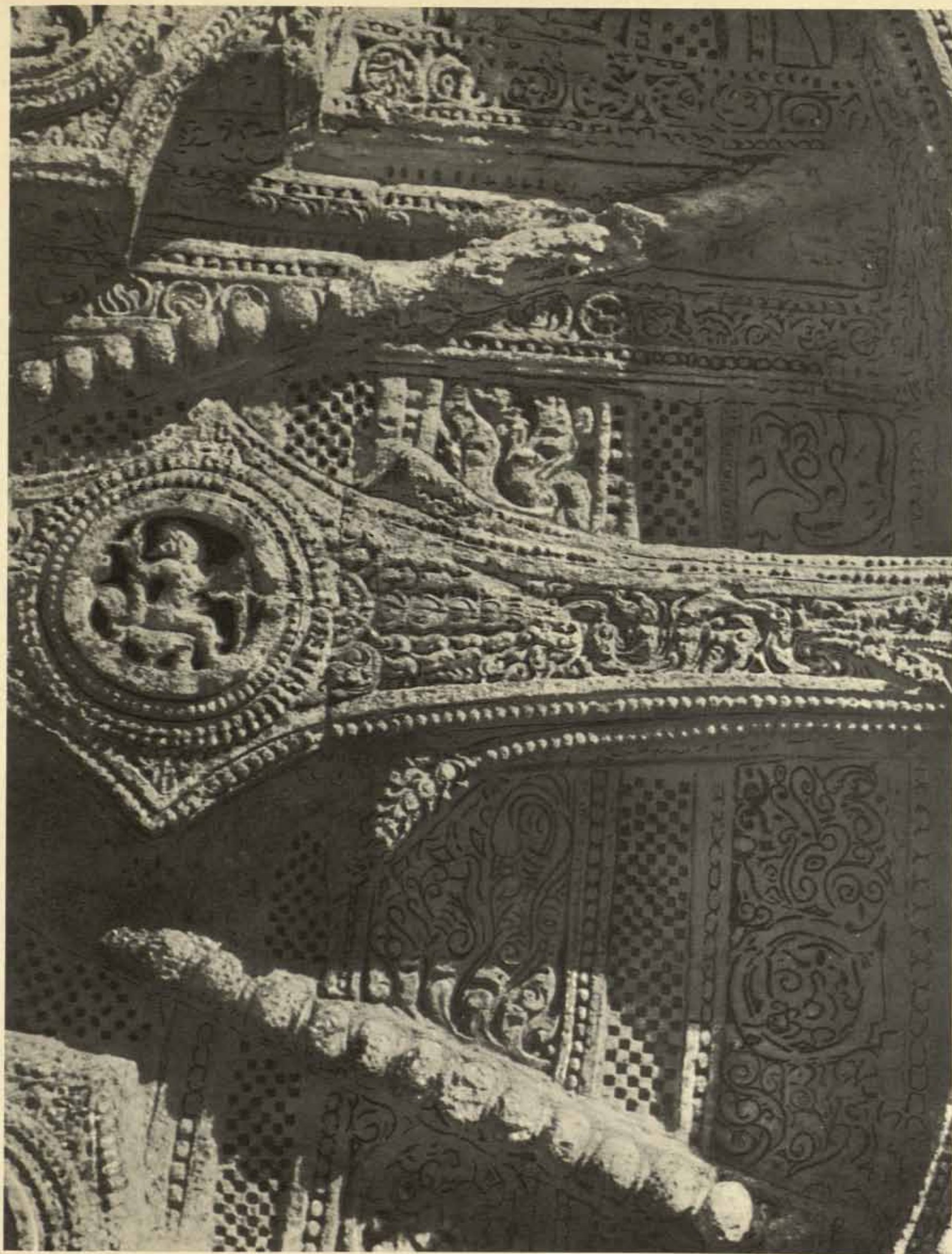


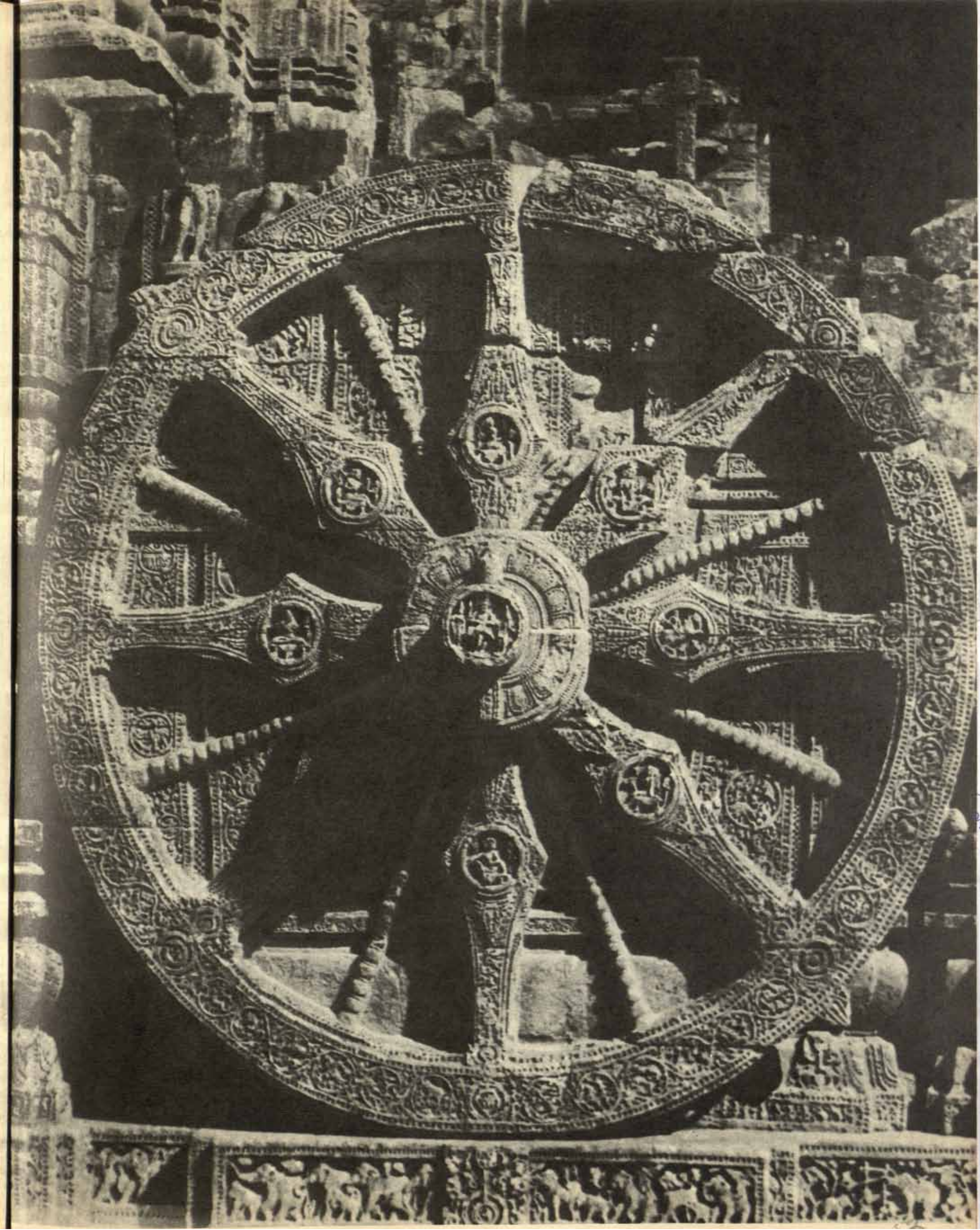


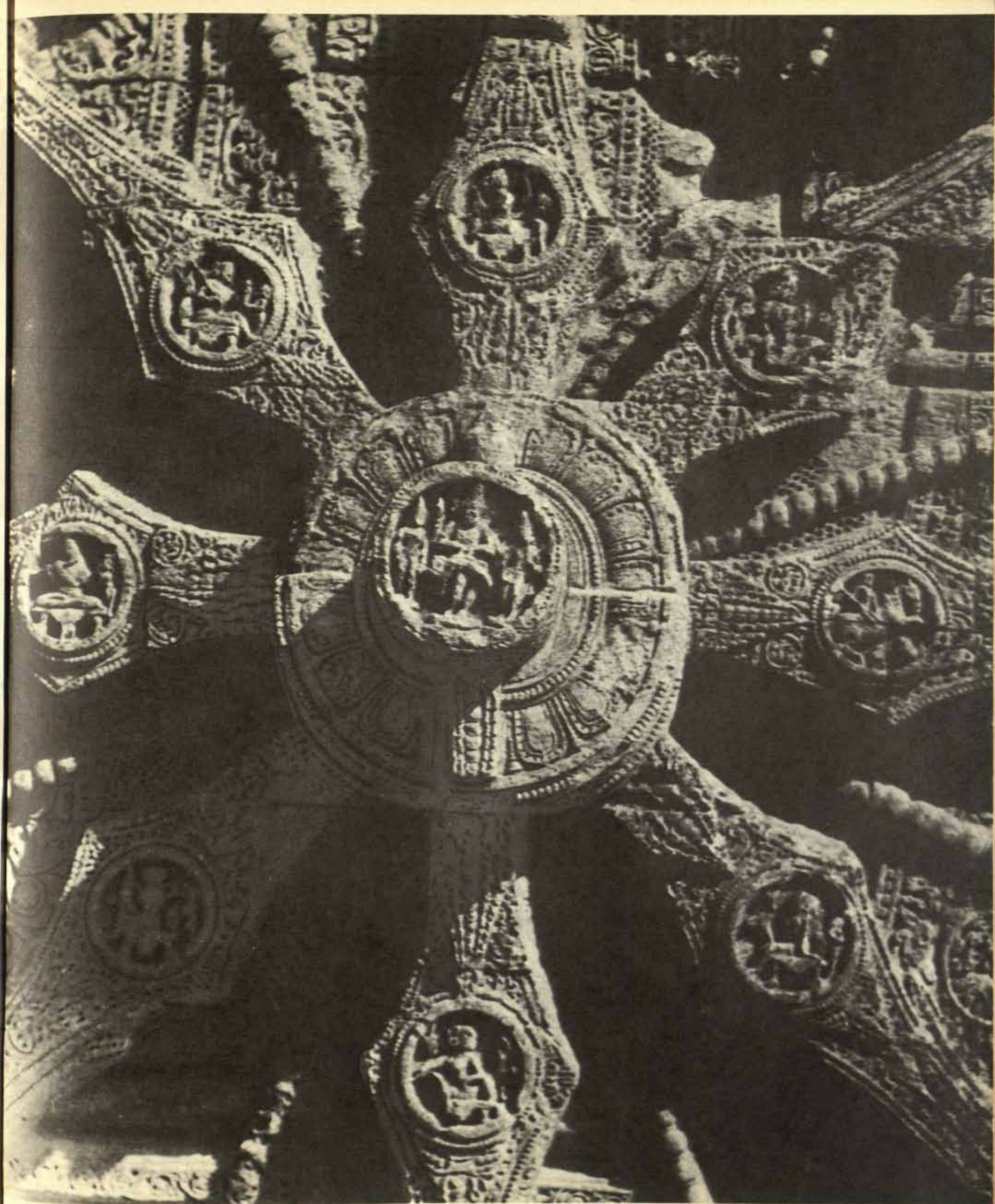


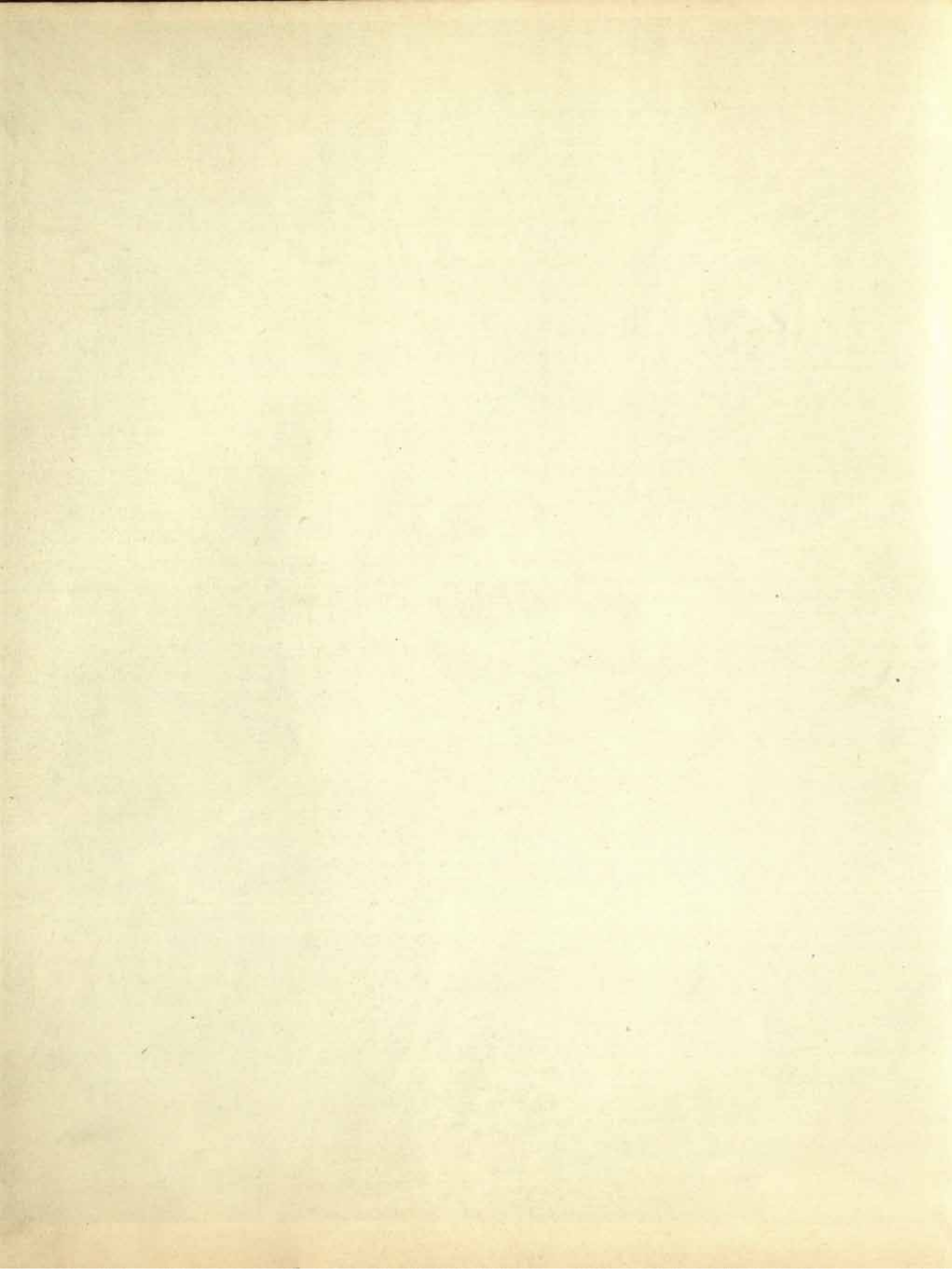


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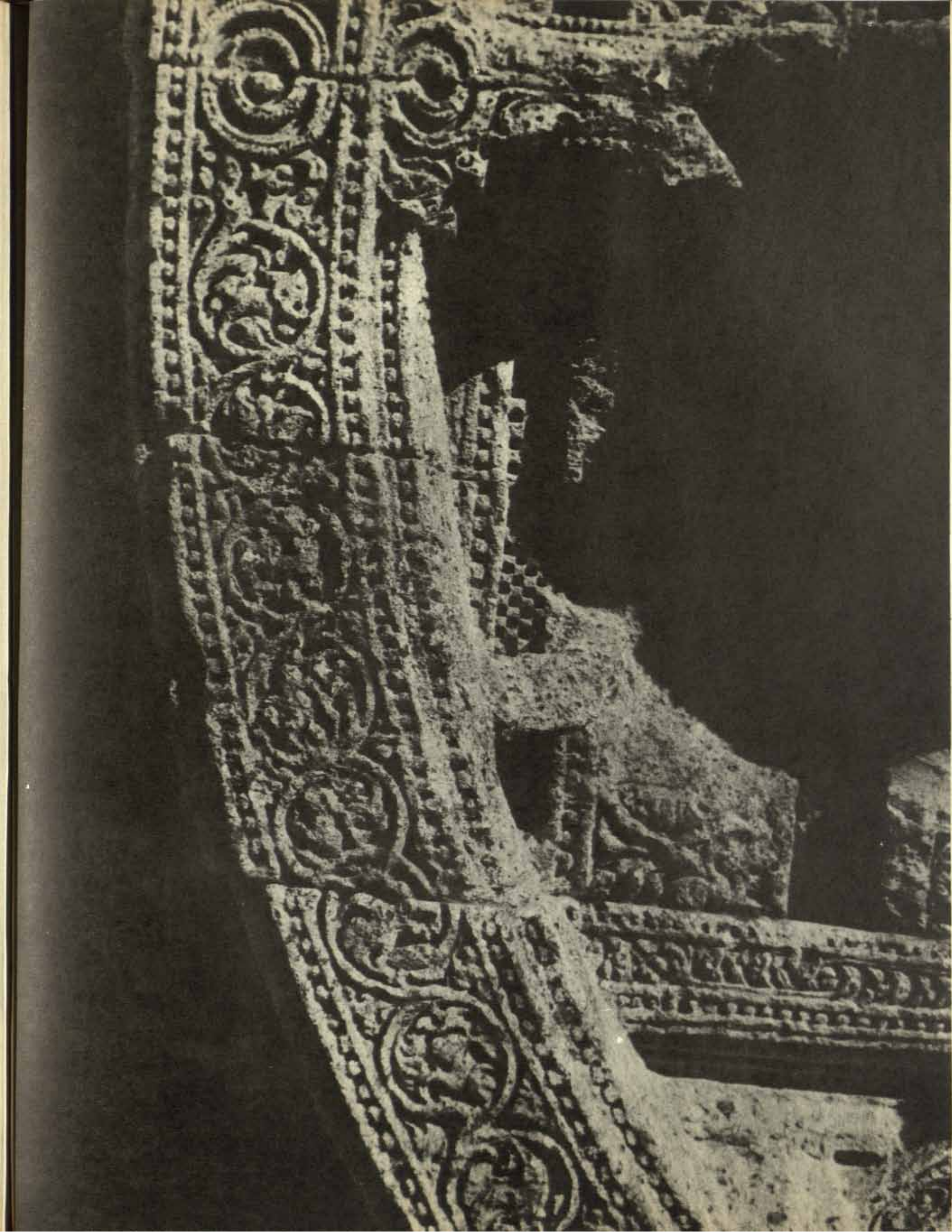


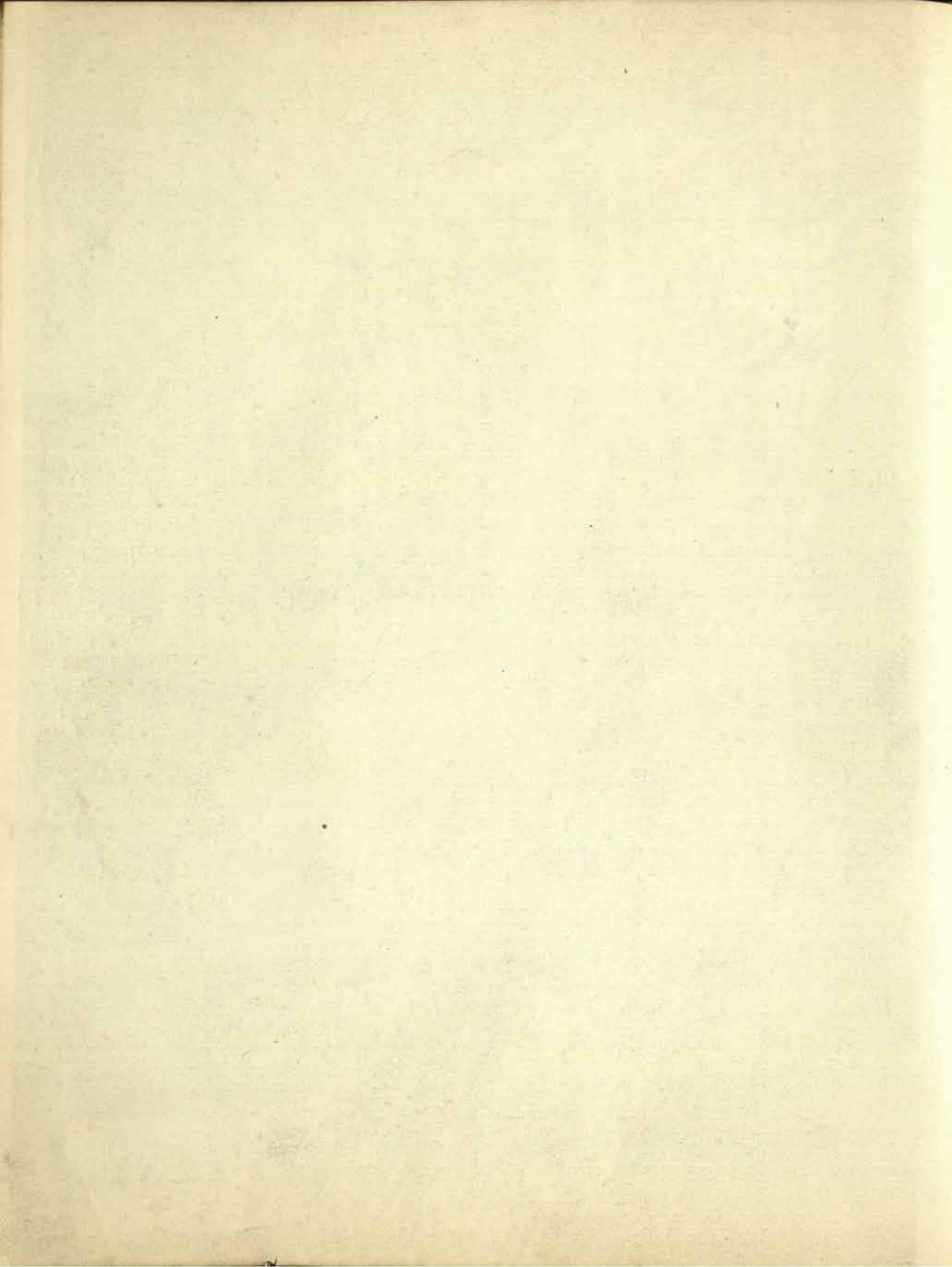


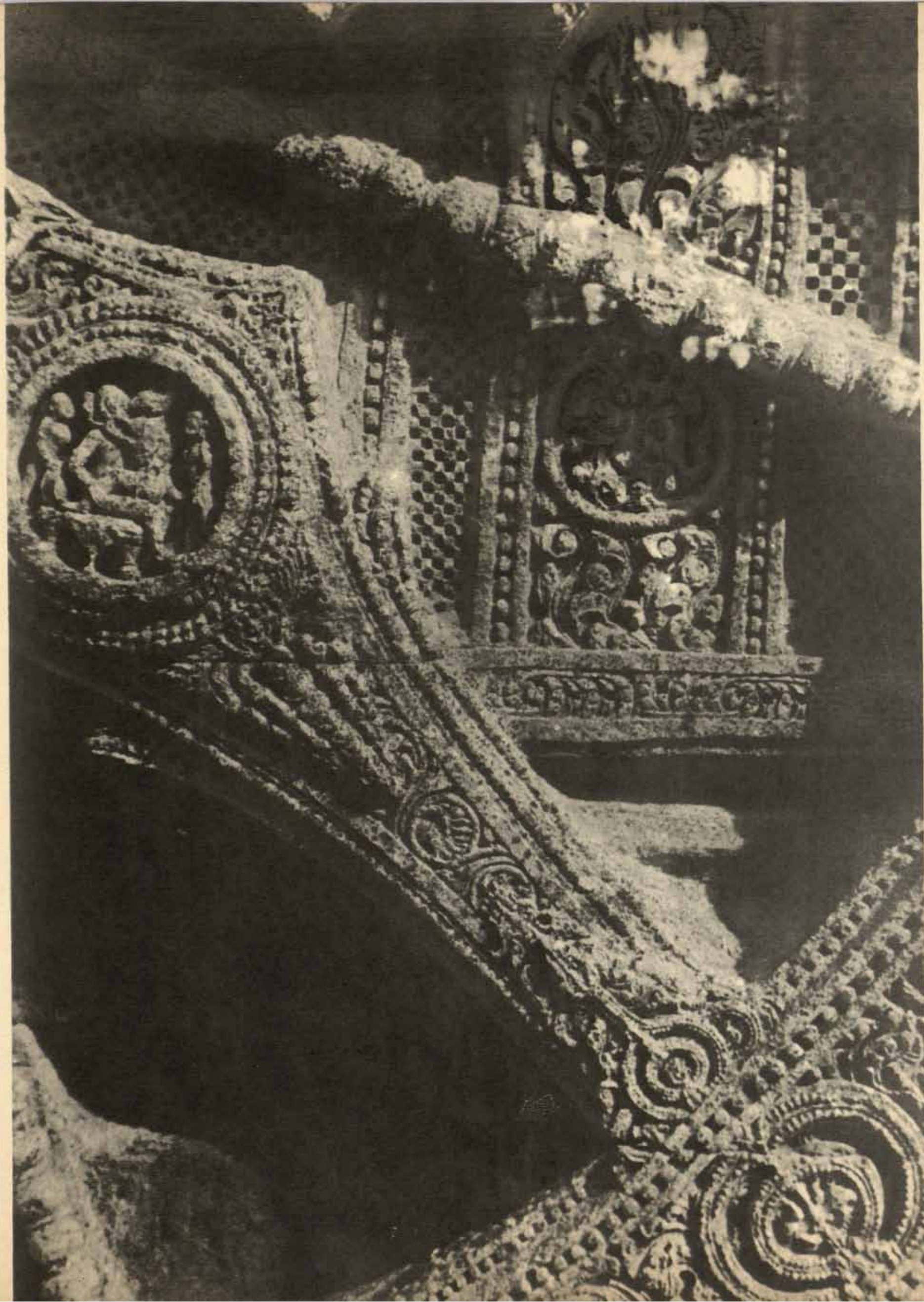


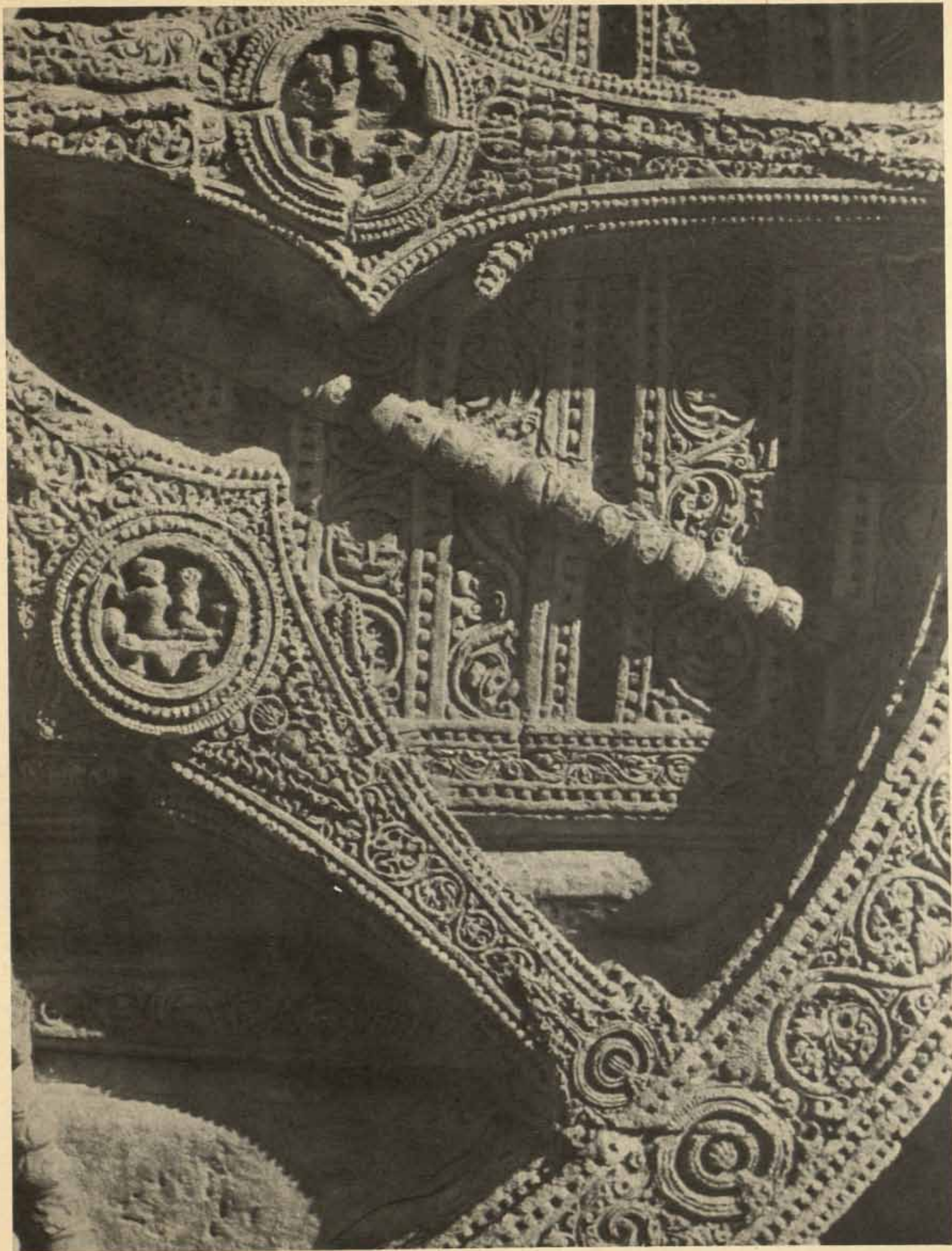




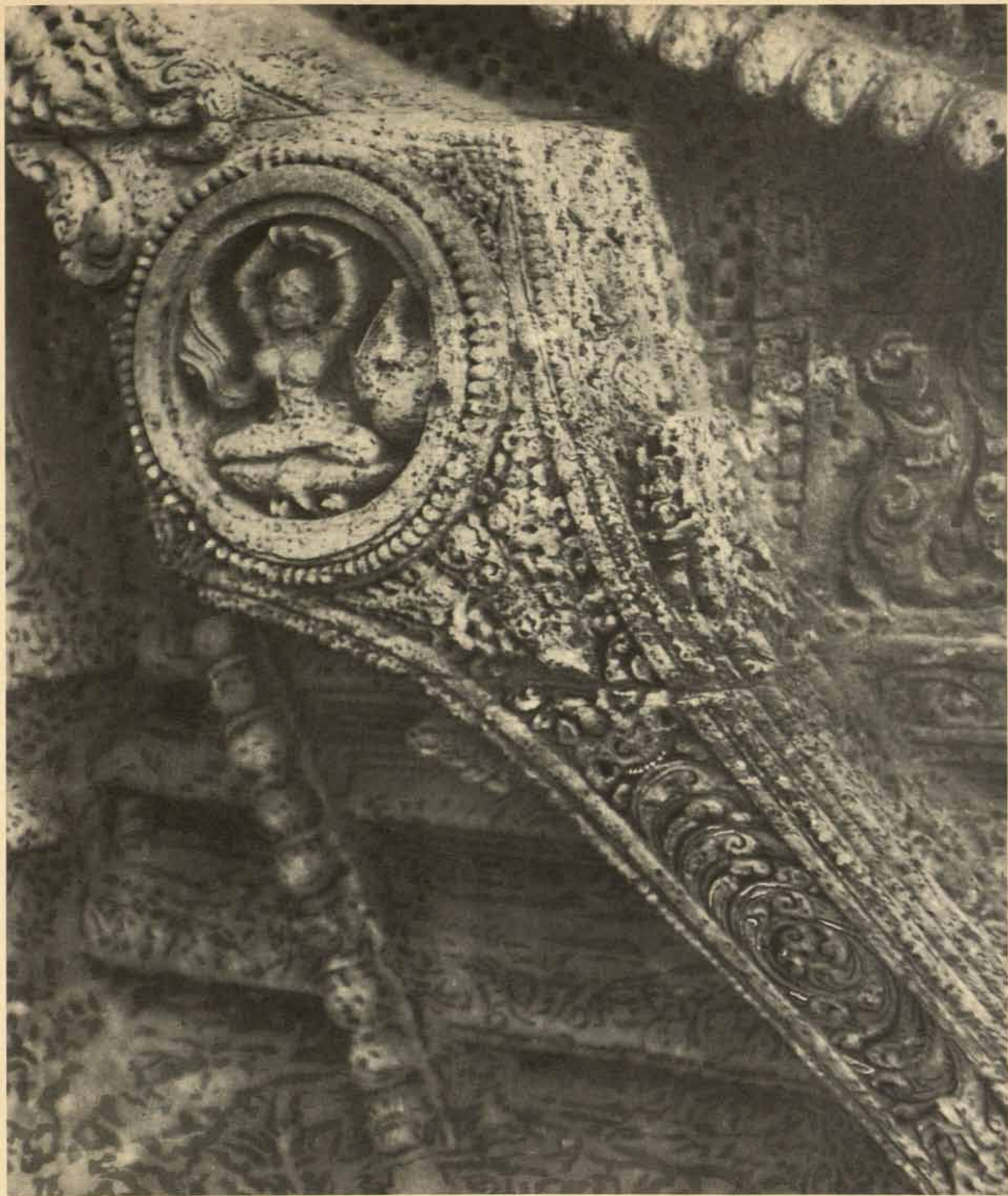


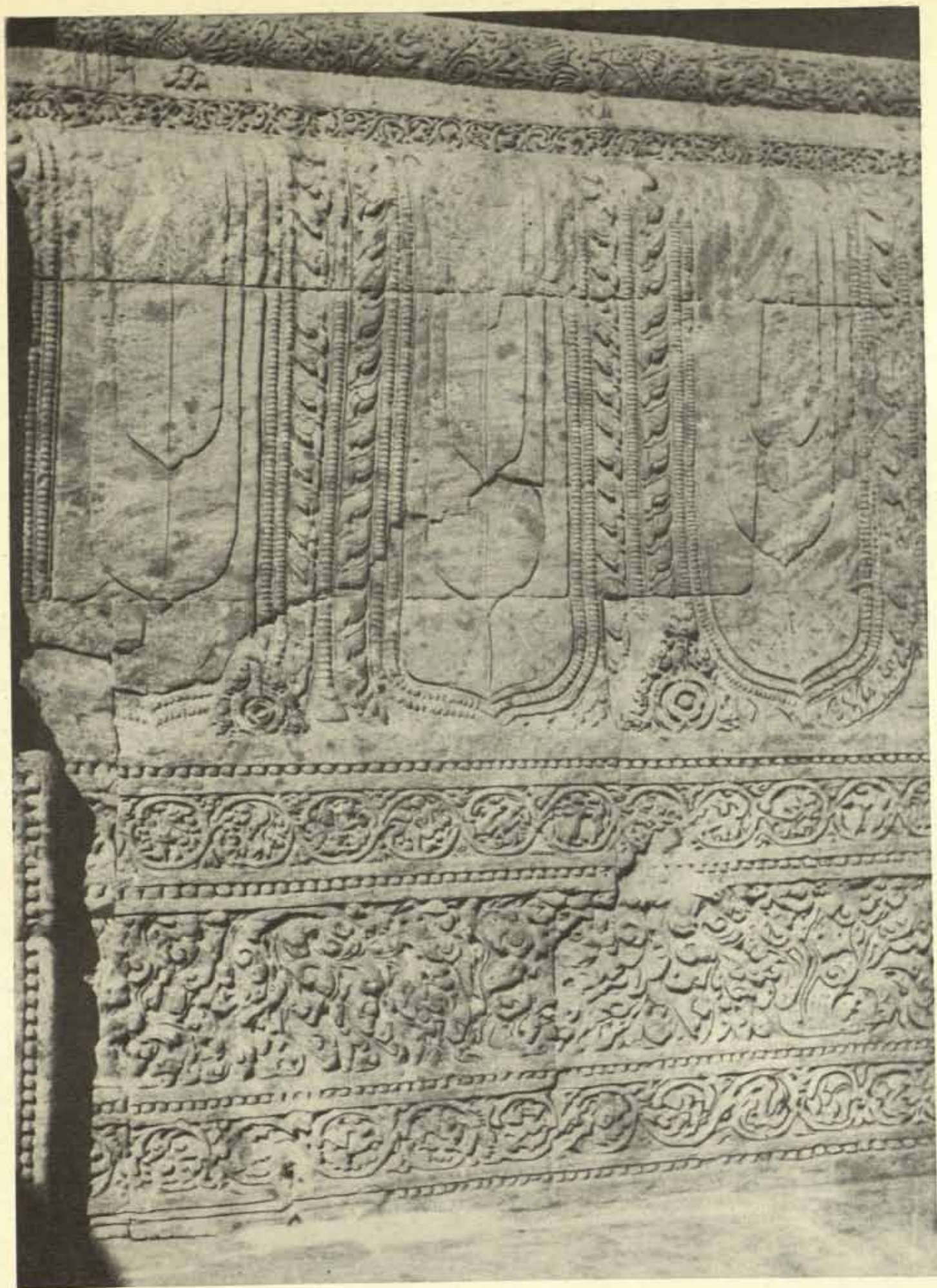


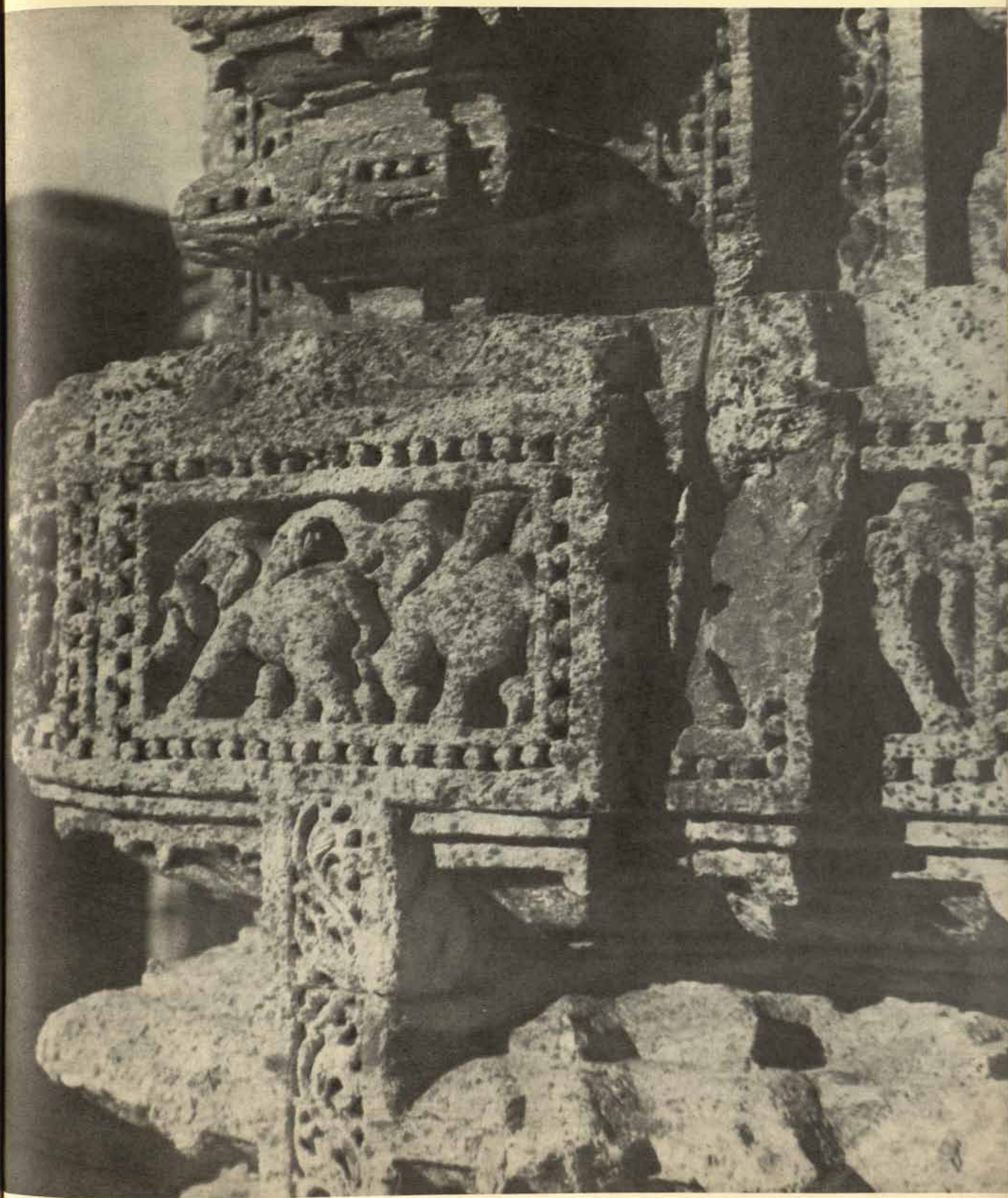


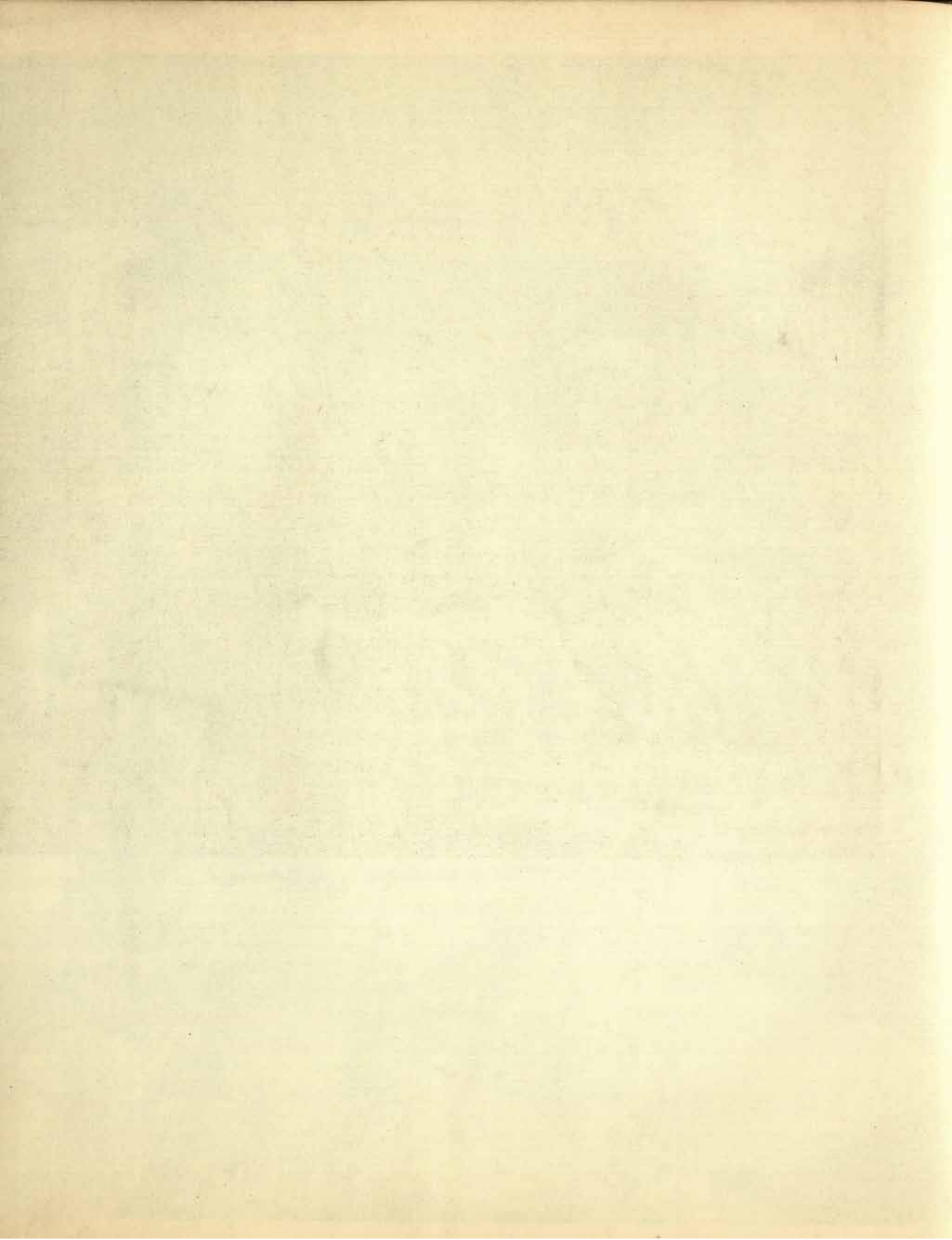


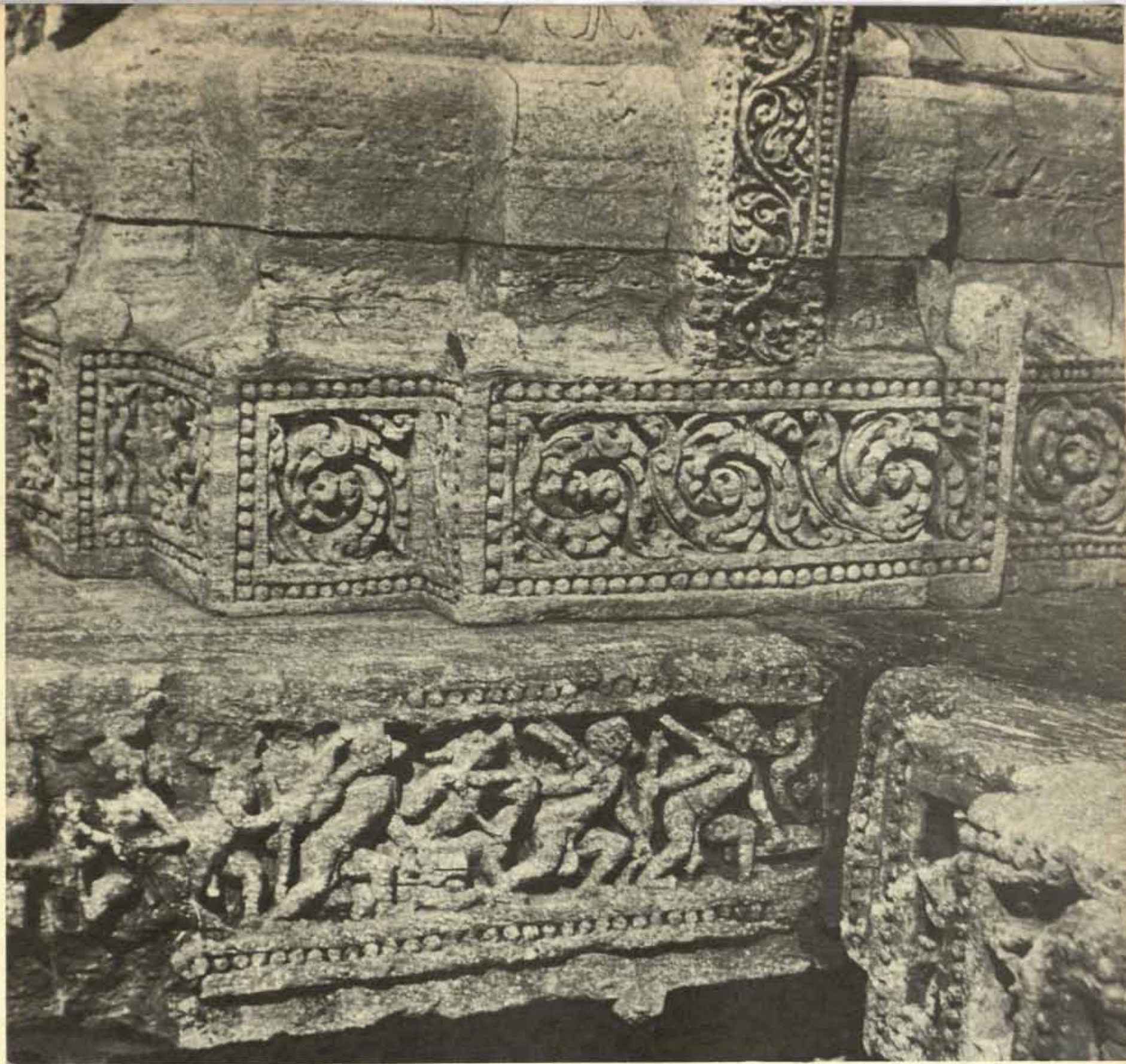








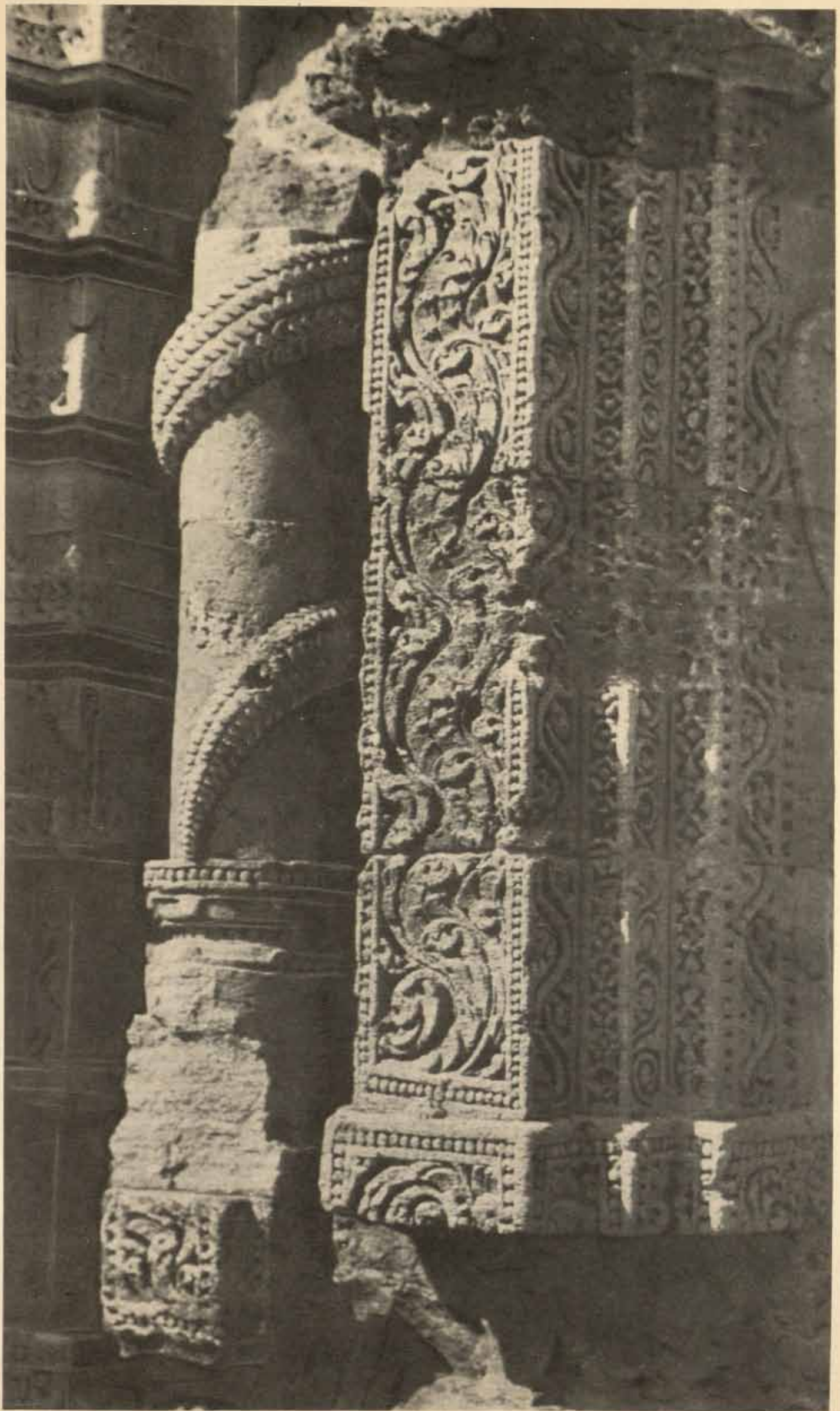


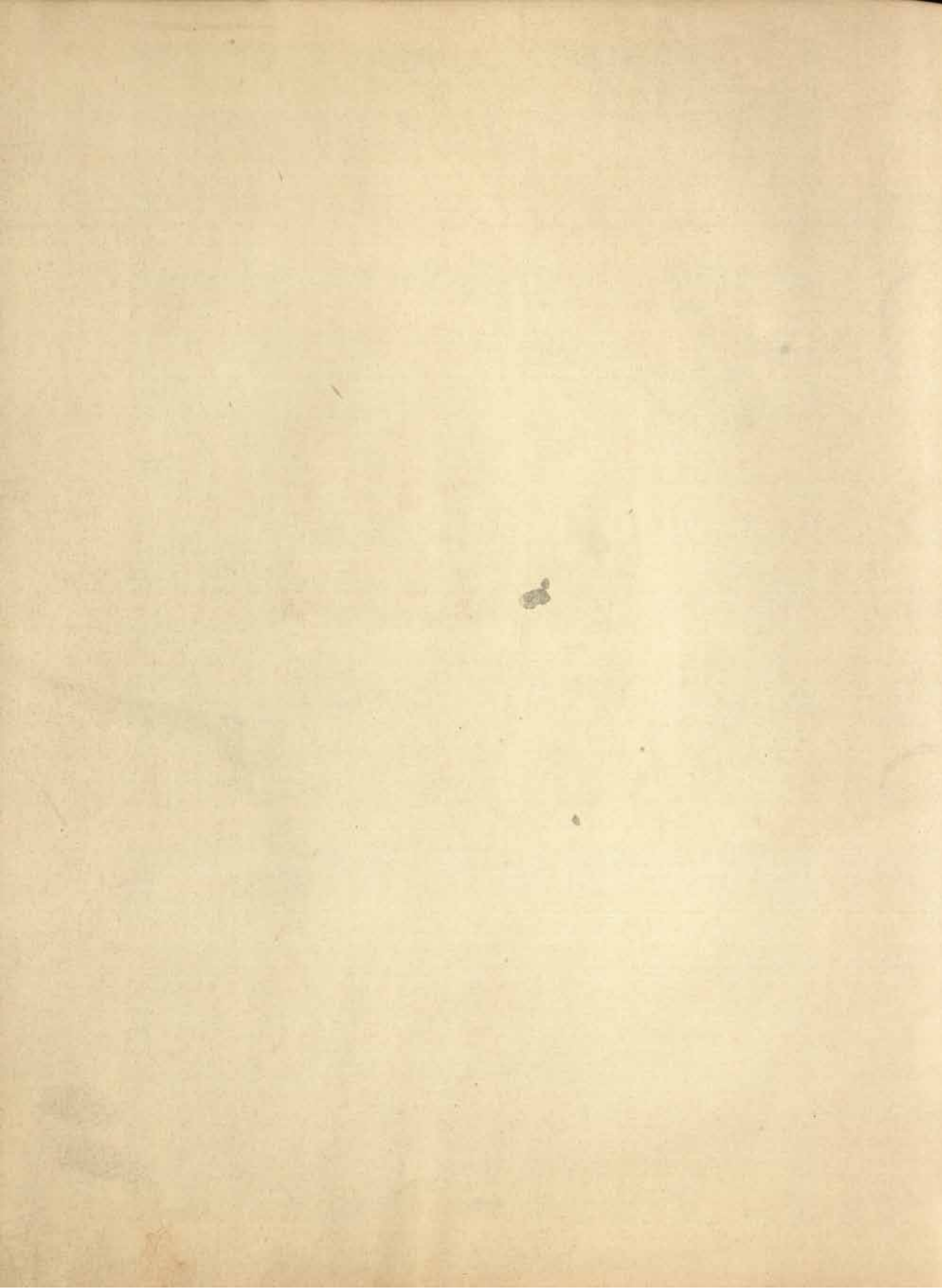




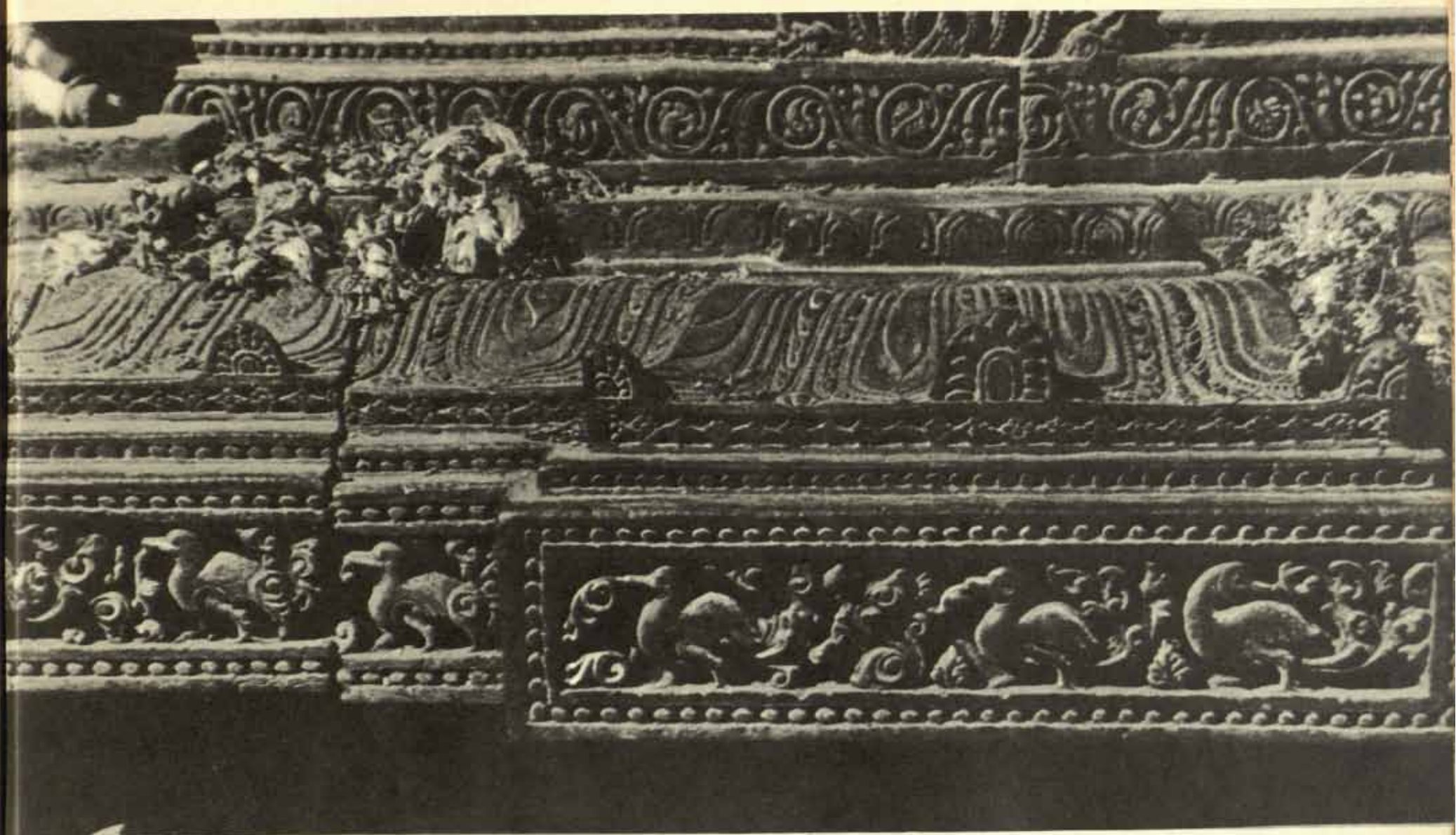


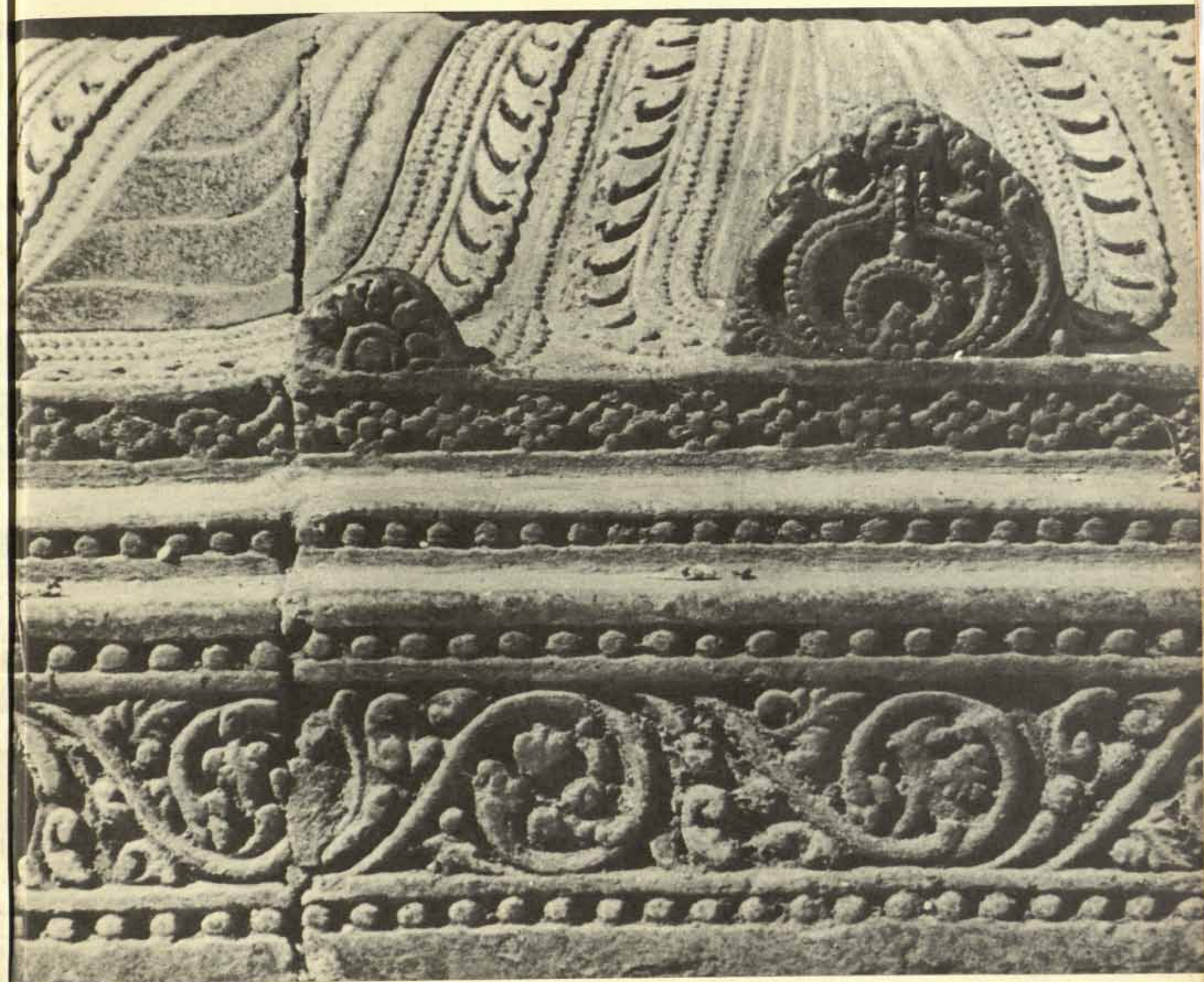


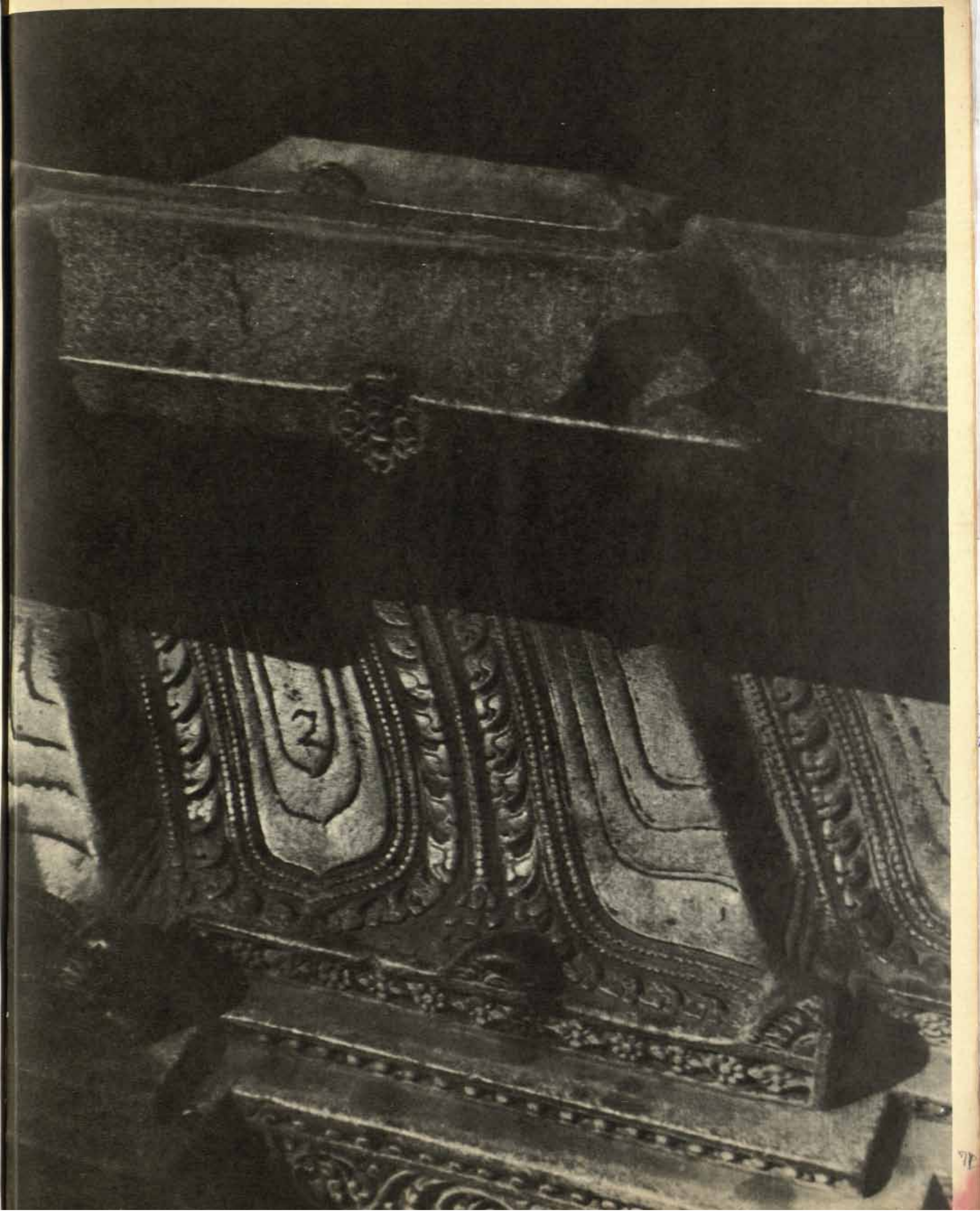
















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